

SINGING MASTERS, SINGING SCHOOLS (SM)

see also FINANCIAL SUPPORT FOR MUSIC IN CHURCH

n.d.: "...it is to be noted that singing schools were a popular diversion with the young people. In this vicinity they were often held on Sunday evenings. Singing seemed a safe and appropriate outlet for pent-up spirits which had been held under the strictest control from sundown of the Saturday evening before. It is said of those who conducted these singing schools here in Waterbury that they were more than usually successful teachers." [CT/Waterbury; Anderson 1896, vol. I, p. 536]

n.d.: "Appropriations of money were made by the Parish repeatedly in the early and later times for the support of a singing school, in order to raise up singers for service in the sanctuary." [MA/Medway; Jameson 1877, p. 73]

n.d.: "The favor in which the choir was held was also manifested by several appropriations of money for their benefit, which were expended in the maintenance of singing-schools. The earlier musical instruction in this town was conducted solely to increase the efficiency of the choir, and all other styles of music were ignored. The town, in its capacity of parish, made frequent appropriations for this purpose, and, in accordance with precedent, [p. 268] all persons belonging to other religious denominations [than Congregational] were excused from paying any part of the money raised to meet this expense." [NH/Rindge; Stearns 1875, pp. 267-268]

n.d. "'The new way of singing will make the young people disorderly, and if they go to singing school they will be having frolics.'" [MA/Oxford; Freeland 1894, p. 300]

1717-1724: "SACRED MUSICK. We are in possession of an anecdote which seems to fix the era when singing by notes was first introduced into the churches at Boston. Mr. Timothy Burbank, who died in Plymouth Oct. 13, 1793, aged 90, (precisely to an hour) was born in Malden, and during his apprenticeship at the tailor's trade in Boston, attended Dr. Colman's meeting. He was always uniform in relating that he attended the first singing school* [footnote: "*Mr. B. was a chorister many years at Plymouth..."] and religious society which introduced singing by notes, at Boston. This era, therefore, must have been between the years 1717 [Burbank aged 13 or 14] and 1724 [Burbank aged 20 or 21]." [MA/Boston; Sacred/MHS 1816/1846, p. 301]

1722, up to 8 November: "An extract from first church record:-- [new paragraph, smaller type:] 'Anno 1722. – There having been sad confusions, which I have often observed for several years past (and did often in the Public mention which trouble and pray might be reformed), in our singing; some were above others, some before others, and all was, as I apprehended, for want of going more together, which I urged to no purpose. [p. 141] And understanding that there was a Rule, I looked on it, and conceiving ye knowledge and keeping of the Rule, would prevent this confusion in that part of our public worship, I promoted learning to sing to that end;

several public lectures were had to promote it*; then I preached by myself, and 2d by Mr. Wm. Symes and 3d by Mr. Fiske, where much was said to encourage it and in each of which they sang four times exact by the Rule, no man opposing; a school was set up; many, both men and women, learnt; some indeed were not so clear in it, (as by mistake) conceiving it popery; but at length having been encouraged by several, as by all the Deacons, Capt. Poole, Capt. Burnap, Ensign Bancroft, Sergt. Tho. Poole, Lt. Bryant and Lt. Kendall Parker, (most of whom came to the school), that learnt, the first night they begun, (they?) [parentheses + question mark in source] sung with the wisht success, (4 of his family) (Kendall Parker's [no—Lieutenant Bryant's]) attended the school, he learnt himself; sang by Rule in his family diverse months together; and, as I observed, after sung by Rule in the Public, and as I hear set the tune by Rule 3 times in the public, one day when I was sick [←all this is Lt. Bryant, not Kendall Parker]; and (being) urged by some to bring it into the assembly, and especially by Deacon Boutwell, the eldest Deacon several times; on Nov. 8, being thanksgiving day, after the public worship was over, I proposed it to the church and congregation to sing by Rule; and by what I had heard not expecting any opposition, I said that if they were all willing, I would take their silence for consent, and no man answered one word, but all were silent and went away.' / RICHARD BROWN." [Brown, 1675-1732, Harvard '97, was 5th minister in Reading] [MA/Reading (*recte* Wakefield); Eaton 1874, pp. 140-141] [*from the *New England Courant*, March 21 [*sic; recte* 12?]-19, 1722, quoted in *Sibley's Harvard Graduates*, vol. IV (1933), p. 340n: "On Thursday last a Lecture was held at Redding, by a Society of that Place for promoting Regular Singing in the Worship of God. The Reverend Mr. Brown preach'd from Psalm 100. 2. *Come before his presence with Singing*. The Singing was perform'd in Three Parts by about Fifty Persons, some of whom came from the Towns adjacent to assist in the Performance. 'Tis said a Singing-Lecture will shortly be held at Newbury [Brown's birthplace + former place of employment]."]

n.d. (early, mid-, and late 18th c., early and mid-19th c.): "In this house [the second meeting house, built 1734] for a hundred years singing was practiced as an art. It was taught as an art probably before the congregation left the first house, in singing schools, and it has con- [p. 102] tinued thus to be taught ever since, with more or less success." [CT/Durham; Fowler 1866, pp. 100-101]

1727 + 1739: "Rev. Timothy Edwards, of the Second Parish (East Windsor), in his private account book, ...writes concerning Mr. [George] Beal [singing master], and seems to have favored his style of singing—indeed, took an active part in the reform. [see REGULAR SINGING / OLD WAY OF SINGING, 1736] During the five months in which Mr. Beal and his son made Mr. Edwards' house their home, off-and-on, they visited Hartford, Springfield, Willington, and the west side of the river, undoubtedly about their singing business. [new paragraph] 'March 13, 1727. Mr. George Beale and his son Matthew came to my house at noon, and went that day to Dinner, both of them, and at night to Supper, and Lay here that night and went to breakfast and dinner the next day: in y^e afternoon went to Hartford, viz. on Tuesday. [new paragraph] 'March 17. Yy both came again on Friday and Supped and Lodged here,

and continued here until y^e next Tuesday after dinner and yⁿ went again in the afternoon to Hartford. [new paragraph] 'March 24th. On Friday, in the evening yy came again, Supped and Lodged here [p. 275] and continued with us till Tuesday after dinner, viz. sometime in y^e afternoon went to Hartford. [new paragraph] 'March 31. Yy came again on Friday evening and continued here till Tuesday after dinner as before. [new paragraph] 'And so Mr. Beale hath been here after the same manner ever sines [since], with his son, only y^t week our Singing Lecture was, his son was here from the Friday night of the week before all y^e time to y^e next Thursday after dinner. [new paragraph] This was written May 9th. [new paragraph] 'July 12. Mr. Beale and his son went in y^e forenoon to y^e West side of y^e River and came home in y^e evening.' [new paragraph] But it is to be noticed that Mr. Beal's way, commonly called 'Singing by Rule,' did not prevail in the Windsor Society until twelve years after he tabernacled with Rev. Mr. Edwards, showing the existence of a strong, conservative force in this ancient parish." [CT/Windsor; Stiles 1891, vol. I, pp. 274-275n]

1727 + 1758: "The matter of singing seems to have been a disturbing cause in the church. There was a Mr. George Beal and his son, who traveled from church to church giving instruction in singing; at least that is the inference from the record Mr. [Rev. Timothy] Edwards makes of their sojourn with him. [new paragraph] 'Mr George Beale and his son Matthew came to my house at noon, and went that day to dinner both of them, & at night to supper & Lay here that night, & went to breakfast and dinner also y^e next day, & in y^e afternoon went to Hartford, viz on Tuesday next.' [new paragraph] Then follow various arrivals and departures of Mr. Beale and his son: '& so Mr Beale hath been here after y^e same manner ever since with his Son, only y^t week that y^e Singing Lecture was his Son was here from Friday night y^e week before all y^e time till y^e next Thursday after dinner, & he himself was here all y^t time also except Tuesday at dinner he was absent going y^t day after breakfast to Springfield and returning again y^t same day in y^e evening.' [p. 97; new paragraph] 'May 9 Mr Beale went to Hartford.' [new paragraph] [']May 23 he went with Mr Woodbridge to Springfield after dinner.' [new paragraph] 'June 19 Mr Beale went after dinner to Willington & came again y^e next Thursday. Matthew continued here.' [new paragraph] July 12 Mr Beale and his Son went in y^e forenoon to y^e West Side of y^e River &c.' [new paragraph] Their frequent journeys were taken probably for the purpose of visiting various societies and giving instruction in singing. But there were some who were not pleased with the superiority assumed by Mr. Beale, and to whom the 'new-fangled' method was not acceptable. Consequently, some years later, we find, after the division of the society, that Mr. Potwine's parish questions whether they will employ Mr. Beale or Mr. Wilson. 'Dec 1758 Voted to raise eight pounds to hire Mr Beal or Mr Wilson to teach us to sing.'" [CT/Windsor; Stoughton 1883, pp. 96-97]

"In 1731 the town had before them a petition of certain persons for the use of the meeting-house, that they might there meet and learn to sing. After some demur, the request was granted." (continued under LINING OUT + REGULAR SINGING / OLD WAY OF SINGING) [CT/Wallingford; Davis 1870, p. 403]

1731, 18 October: "SINGING, THE NEW WAY AND THE OLD WAY.—The records of Wallingford, Conn., have preserved certain proceedings by 'ye east wd [←eastward? East Wallingford?] Society' in regard to singing.... [new paragraph] Oct. 18, 1731.—'The question was put whether the society would grant liberty to such as Desired to meet in ye metting [*sic*] house to learn to sing that they may so doe.' Decided affirmatively." [CT/Wallingford; Singing/*NEHGR* 1888, p. 199]

n.d. (mid- and late 18th c., early 19th c.): During his [Ezra Stiles's] youth [and well after Stiles's youth (Stiles born 1727); see, e.g., Elam Ives!] special music teachers were employed by both churches, and great efforts were made to attain proficiency in this part of worship. Of these early leaders, were Elam Ives, Mr. Wilson, Sebra Munson, Asahel Benham, Josiah Todd, Isaac Tibbals." [CT/North Haven; Thorpe 1892, p. 154]

perhaps late 1730s – see n.d. (before 1750; perhaps late 1730s)

1739 – see 1727

n.d. (between 1745 and 1775): "Mr. Bridge [Matthew Bridge, minister from 1745 to 1775] was a good singer, and was accustomed to meet such of his people as chose to come for instruction and practice in music." [MA/Framingham; Temple 1887, p. 337]

n.d. (before 1750; perhaps late 1730s): "INSTRUCTION IN PSALMODY IN BOSTON BEFORE 1750. / Communicated by Dr. WILLIAM LEE, of Washington, D. C. / The following 'Articles of Agreement' are copied from an old and worn piece of sheepskin used as a wrapper placed around some old deeds belonging to the estate of John Lee, one of the signers. It is evidently the original document, and not a copy. John Lee was born in Concord, Mass., in 1717, was afterwards a blacksmith in Boston, and died, single, in Concord, 1761. He signs his mark to these articles, but later in life and before 1750 he was sufficiently educated to attach his own signature in very good style to legal papers. [heading, slightly smaller type:] ARTICLES OF AGREEMENT. [new paragraph] We whose names are underwritten do mutually agree to abide by, comply with, and conform ourselves in every respect to the articles within mentioned. [new paragraph] First: We do agree to put ouerselves under the tuishion and instruction of Mr. Sam^l Holbrook to be by him Instructed in the Rules of Psalmody. [new paragraph] 2^{ly}, We do agree (in order to be taught the above Rules) to meet once a week at the house of Mr. Sam^l Pitcher and we do appoint the time for this Quarter to be Thursday at seven a Clock in the evening and so to alter the time Each Quarter as the Company shall think Proper. [new paragraph] 3^{ly} That if any one of us is Absent after said hour he shall forfeit the sum of one shilling ould tennor. [new paragraph] 4^{ly} We do agree to chuse a Clark to Receive such fines as may be Du as afor[esai]^d and Render an Acct. of the same and all other money that he shall Receve of the Company for the Maintainance of the Society once every three months. [p. 198; new paragraph] 5^{ly} We do agree not to sing after the houer of nine and then

that who Ever is so minded may withdraw and that if aney are inclined to stay longer they may not Exceede the houer of ten. [new paragraph] 6^{ly} We do agree thet no person be Invited or admitted as a member with oute the Consent of the Maj^r part of the Society. [new paragraph] 7^{ly} We Do agree that Every Person upon his Entrance shall pay to the Clarke ten shillⁿ Old tennor that so the stock is kept good. [new paragraph] 8^{ly} We Do agree to Conforme ouer selves with Regard to all the Clauses of Each of the Above Articals to the maj^r Vote of y^e Com[pan]^y. [beneath these articles: left, signature of Sam^l Holbrook; right, the signatures or marks of 9 men]” [MA/Boston; Instruction/NEHGR 1888, pp. 197-198]

n.d. (ca. 1750-1770) + 1770, 24 September, 22 October + 1771, 7 January: “The proverbial difficulty of managing singing, and especially singers, was felt most keenly and treated most unwisely. It is evident that the ‘rising generation,’ our grandfathers, were weary of the ‘leading’ of good Deacon [Nathaniel] Warriner, who had now, from the ‘deacon’s seat’ under the pulpit, raised the pitch, and literally led the singing for over twenty years. The people generally felt that there was fulfilled among them the prophecy of the Prophet Amos, ‘The songs of the temple shall be turned into howlings.’ **Singing masters had made their way to the new town. New music came with them. The old tunes were laid aside.** Strange feats of voice and limb were performed by mouth and arm when the new singers came into the seats in the gallery. The congregation could not sing. The poor deacon’s voice was silent. Great were the ‘searchings of heart’ among the ancients. Most unfortunately of all, the town took the matter in hand. The wisdom of the fathers forsook them. The flames burned all the more fiercely for being fanned. The second article in the warrant for town-meeting, September 24, 1770, was ‘To see whether they will come [p. 86] into some method or agreement for more Regular Carrying on the Singing in the Public worship in this town than it is at the present time;’ [punctuation *sic*] and the third, ‘To see whether the Town will be willing to sing four Times in the Publick worship on the Sabbath for the future.’ It is pretty evident that this movement originated with the new singers. They appear to be ambitious to excel in quantity as well as quality. There seems to have been no opposition worthy of record to choosing the committee asked for, and ten men were chosen ‘to be a Com., to take into consideration the Broken state of this Town with regard to Singing in the Publick Assembly on Sabbath Days, and to consult together and agree upon some Plan or Method whereby to encourage & promote regular and Universal Singing in said assembly, & make report thereof to this or some future meeting.’ On the 22d of October, at the adjourned meeting, the committee of ten, Nathaniel Warriner, John Bliss, Thomas Mirick, Moses Stebbins [recipient of Ezra Barker’s letter of 31 August 1780, copied here (ca. 1770 + 1780, 31 August); **useful to compare that letter + the present excerpt**], William King, Ezra Barker, Daniel Cadwell, John Jones, Eliezer Smith, and Phineas Newton make an elaborate Report covering two pages of the book of Records in Master [Ezra] Barker’s best handwriting, in which a list of twenty-three tunes,--‘called Low Dutch, Windsor, Old 100d, New 100d, Stroudwater, Meer, Buckland, Broomsgrove, Bangor, St. Martin’s, Warwick, St. Hellens, All-Saints, Little Marlborough, Cambridge, Portsmouth, Southwell, Quercy, Worksop, Wantage, Standish, New York and 149 Psalm Tune,’—

[p. 87] is given, which 'shall be made use of in the Publick worship of God in this town;' **this 'List is to be transmitted to Mr. Morgan [probably Justin Morgan] (now singing-master in this Town) in order that he may Teach or Instruct his scholars to Sing them according to Rule.' No other tunes are to be introduced without 'consent.'** Deaⁿ Nath'l Warriner is to give the lead in singing on the forenoons on each Sabbath & one of **the Young Men lately Instructed by Mr. [John] Stickney** (as they shall agree among themselves) give the lead in singing in the afternoon of each Sabbath for the space of three months from the Date hereof, excepting when Mr. Morgan is present, then it is expected he will carry the singing.' They also report 'that all who Assist in Singing Shall be at their pleasure either to Stand or Sit when Singing without giving Offence to any; that **the singers lately Instructed by Mr. Stickney** who are seated in the Gallery of the Meeting House are at their Liberty to make a decent and orderly Exchange of Seats as They Shall agree among themselves and so to Set for the Space of Three Months from the Date hereof and no longer, or else to continue to Set as they were last Seated;' and '6thly' and lastly, 'that whoever shall lead in the singing shall be at Liberty to use the Motion of his hand while singing for the Space of Three Months from the Date hereof or a shorter Space as need shall require.' Thus far 'the committee' 'propose to be tried by Vote.' The committee then recommend, that 'as the Beating with the hand in the Congregation [p. 88] when singing is offensive to some it be laid aside as quick as may be and confine the same to the school only; that all in the Town whose voices will admit of it speedily use proper means to get themselves acquainted with the art of Singing Ruleably & well,--in the mean time' they 'recommend to all both old and Young to Join in Singing in the Worshipping assembly and to sing as well as they can; and lastly,' say they, 'we cannot but recommend to ourselves & others to study the Things which make for peace, and the things whereby we may Edify one another.'

[new paragraph] The town voted what the committee recommended. But it is evident that the flames were not to be quenched by any such appliances. 'Three months' grace and 'no longer' is given to 'Beating with the hand' and occupying 'exchanged seats' if they can agree to exchange, which is very doubtful. The congregation are all to 'sing, as well as they can,' it is true, but to 'Join in Singing' at any rate. **The Stickneyites in the 'Gallery'** would hardly be satisfied. The compromise is like Nebuchadnezzar's image, gold in the head, but 'clay and iron' in the legs and feet. So it turns out, as the 'three months' are expiring, that an article is inserted in the warrant, January 7, 1771, 'to pass any votes in further addition' to those before passed 'as the Town Shall think proper by further lengthening the Time of the Present Mode of Singing.' This article came from the 'Gallery' party evidently. It is followed by another which came from the 'dea- [p. 89] con's seat,' as evidently. Hear it: 'to make Inquiry into the conduct of *those who call themselves the singers in this Town*, and see wheather they have conducted or proceeded agreeable to the report of the Town's Com^{tee}, and the Town's vote thereupon at our last Meeting and pass such Vote or Votes as shall be thought Necessary in Consequence thereof.' Greek has now met Greek [i.e., the two sides seem equal in strength]. At the meeting it is voted, 'that Deaⁿ Nath'l Warriner Shall continue to Set the Psalm as Usual During the Town's Pleasure; also that Moses Warriner and Jonathan Bliss do the same.' The 'young men' are voted down; the 'Galleries' are in a minority; so it would seem. But

there is abundant life in young blood, and, rallying their strength, 'a motion was made whether the singing should be performed in the congregation according to the late mode by Beating with the hand, &c.; it being put, and the House being Divided it passed in the affirmative, 25 against about 19.' The 'Deacon's Seat' now loses, but does not yield; for 'a motion was made' [←close quote erroneous?] to Decide it by the Town List or by Lawful Voters, and after some Debate it was thrown by and the following vote passed, namely, Voted that the Rev. Mr. Mirick [Noah Merrick, pastor from 1741 to his death in 1776] be Desired to call a Society meeting in order to come into some method of Reconciliation with regard to Singing in the Publick worship.' They adjourn; and no more is recorded or known of the result. Poor Mr. Merrick had cares enough of another kind, as we shall soon see, without being dragged into this controversy about the singing. Thus ended [p. 90] the great struggle of the town respecting the method of 'Carrying on the Singing in the Public Worship of God.'" [MA/Wilbraham; Stebbins 1864, pp. 85-90]

"1755. For three months from April 7, Deacon Ebenezer Gould taught the first singing school in Town, and received £1.12.0 lawful money per month."
[MA/Chelmsford; Waters 1917, p. 679]

1758 – see 1727

1758, December: "At a meeting of the society [North (Scantic) Parish in Windsor] in December, 1758, among other resolutions for the good of the society, we find the following: [new paragraph, smaller type:] 'Voted, to raise eight pounds to hire Mr. Beal or Mr. Wilson to teach us to sing.'" [CT/Windsor; Stiles 1891, vol. I, p. 605]

n.d. (probably 1760s): "Mr. John Stickney seems to have known something about the art [of singing], for when Jesse Billings came [to Canton] from Hatfield [Mass.], and wanted some one to teach them to sing, Stickney went to their assistance."
[MA/Canton; Huntoon 1893, p. 307]

n.d. (likely 1760s, 1770s, 1780s, 1790s) + 1774, January: "Rev. Theron Brown [in *The Canton Baptist Memorial*, 1865] says 'the ancient town of Stoughton, which included the present Canton, was the cradle of New England middle-age [?] psalmody,--that strange, quaint, minor mode, with its "down, up" time and its complicated fugues, whose most characteristic specimens are now presented and performed as musical curiosities. "Portland" and "Lenox" and "Windham," "Lebanon" and "Majesty," "New Jerusalem" and the "Easter Anthem," were all born upon the soil; and the familiar Canton names of Capen, Tilden, Tolman, French, Dickerman, and Belcher appeared ninety years ago on the list of the singing class of William Billings.'" [MA/Canton; Huntoon 1893, p. 306]

1760: "Long before the singing-school of Billings, a young man named Elijah Dunbar learned while going through Harvard College, in addition to his Greek and Latin, the art of reading music. On his graduation in 1760, he returned to his native town and

at once organized a singing-school and gave to his neighbors the benefit of his knowledge." [MA/Canton; Huntoon 1893, p. 306]

n.d. (1760? late 1780s and 1790s? late 18-teens?): [having just mentioned the Stoughton Musical Society, formed in 1786:] "It was an age of musical enthusiasm, when this church was young [if referring to Canton Baptist church, then in late 18-teens; that church organized 1814]; and there were few in the town who could sing, that were not, or had not been, connected with the popular singing-school [see entry for 1760, above] of Squire [Elijah] Dunbar, the 'king of singers.'" [MA/Canton; Brown 1865, p. 71]

n.d. (probably ca. 1763-1783): "Barachias [Mason, born 1723—see p. 429 in this source]...graduated at Harvard College in 1742; married in 1767 Love Battle.... He was a surveyor of lands; taught school in Reading [Mass.] in 1747, afterward in this town, 1763-83. He also taught singing-schools. Served the town as a selectman five years, and was an innholder here. He died in 1795, his wife in 1802." [MA/Medfield; Tilden 1887, p. 430] [grandfather of Lowell Mason]

1764, 13 January: "The parish made an early provision for singing. At a meeting held January 13, 1764, before even the new schoolhouse had been accepted, it was voted to open it two evenings in a week for a singing-school. This instruction was intended to lead to singing by note." [MA/Dover; Smith 1897, p. 180]

1765, 31 December: "I [Rev. Samuel Deane of the First Church in Portland] went to the singing meeting at Mr. Freeman's school-house." [ME/Portland; Willis 1849, p. 316]

ca. 1765-ca. 1809: "John Stickney, born in Abingdon, in 1742 or 1743 [*recte* Stoughton, 1744], came to this county about 1765, as a teacher of music. He taught singing school in several towns in this vicinity and in Connecticut, and did much to introduce a better style of church music and a greater variety of tunes. He settled in South Hadley, and continued to instruct in music in the winter until he was above 60 years old." "STICKNEY, JOHN, b. in Stoughton, abt. 1742 or 1743, while a butcher's boy, learned of one [Elijah?] Dunbar, near Boston, the new style of music, and came up into the Connecticut valley, and taught the same in Northampton, South Hadley, Hartford, Wethersfield, New Haven, and other places. In the face of not a little opposition, he persevered, until he had banished the old and introduced the new method of singing. He finally settled in South Hadley, worked on the farm in summer and in winter taught singing school, in most of the towns in the region, until he was about sixty-five years of age." [MA/Hadley; Judd 1863, pp. 409, 582]

1766. "Apr. 9, Wed. Dined with Mr. Thomas Adams at Medfield. ... In the evening a singing meeting in the school-house; sang well." [MA/Medfield; Cutler 1888, vol. I, p. 14]

n.d. (probably late 18th c.): "In some years the town voted 'to hire a master to instruct in reading, writing and *singing* [italics added?], for one month in addition to the usual winter school.[']" [MA/Northfield; Temple & Sheldon 1875, p. 317]

n.d. (late 18th c., early 19th c.): "The people were trained in vocal music, through the choirs at meeting and the singing schools which were conducted every winter by men well qualified to instruct. Jeremiah Eastman from Concord and Joshua Gamage from Cambridge were popular." [ME/Fryeburg; Barrows 1938, p. 68]

n.d. (late 18th c., early 19th c.): "Singing schools were popular; old letters tell of classes of one hundred in the Vestry, under 'Singer Sam' Farrington." [ME/Fryeburg; Barrows 1938, p. 203]

n.d. (probably late 18th c. and/or early 19th c.): "Singing classes and musical societies were organized for the purpose of imparting instruction, training uncultivated voices and raising the standard of church choirs. Under the direction of skillful teachers, psalm tunes and anthems sung in the meeting-house on Sundays were made specially attractive and acceptable. [new paragraph] At later dates, similar associations were formed to study and interpret the works of eminent European musical composers, but for many reasons they failed to receive cordial support and after a brief existence were dissolved." [MA/Newburyport; Currier 1909, p. 181]

n.d. (probably late 18th c. and/or early 19th c.): "During the winter months singing schools, which were so popular during the seventeenth century [!], were held evenings in the various school buildings. Jacob Kimball, a noted teacher and composer, is mentioned as conducting such schools in the North and Centre schools." [MA/Topsfield; Dow 1940, p. 312]

n.d. (probably late 18th c., early 19th c.) + 1789, 19 October: "At the same time [19 October 1789], Abner Morgan, Esq., Capt. David Morgan, and James Bacon, were chosen Quoristers, and it was voted to hire a singing master for three months. For a number of years singing schools were maintained with more or less regularity. For a few years the town voted an appropriation of \$25.00 or \$30.00. Individuals became prominent as singers and leaders—Thomas Hubbard, Deacon Tarbell, Eaton Hitchcock. Captain Salisbury, a famous music teacher for this whole region, was leader of the choir. The people showed their appreciation of his services, and perhaps paid him some small [p. 129] compensation, by purchasing tickets to his annual 'Singing Lecture.'" [MA/Brimfield; Hyde 1879, pp. 128-129]

"January, 1767. Set up singing meeting. Began to sing by rule, the first that has been practiced on this town. Meet twice a week at my house." [MA/Edgartown; Cutler 1888, vol. I, p. 18]

"May 21, 1767, voted and granted the third, fourth & fifth seats in the Frunt gallery to those Persons that have been taking pains to learn to sing Ruleable in the

Congregation and to any others that shall be disposed to learn to sing by Rule.”
[indication of recent singing school?] [MA/Westford; Hodgman 1883, p, 79]

1767 or 1768: “The first singing-school ever taught in the town was about 1767 or ’8. In the latter year, they were called together ‘to see if the town will grant a number of young men, who have attained the rules of singing, the hindermost seat in the front gallery.’ Upon grave deliberation, that seat was appropriated to ‘those who have learnt the rules of singing, until the further pleasure of the town.’ [new paragraph] This was not accomplished, however, without serious opposition....”
[MA/Leicester; Washburn 1860. P. 109]

1767-1768: “THE DIARY OF ELIZABETH (PORTER) PHELPS ... [p. 18] ... August 30 [1767]. ... I went over to the esquires and worked for Mrs. Porter the rest of the Day till Singing—after that meeting was over returned home. ... November 1. ... Fryday Evening I went into town to singing meeting and there I met my two Dear friends Miss Pen and Miss Polly who had been gone from last April. ... November 22. ... Fryday I carried Miss Pen home and tarried to singing meeting.... ... [p. 19; undated, but probably early Jan. 1768] There has been a long while that I’ve not kept account of the texts and other things as I ought to have done—I’ve been greatly engaged in learning to sing. One Mr. Stickney came to teach us—he arrived here 26 of December—many things have happened worthy my notice. ... January 31, 1768. ... Monday Mr. Hubbard and Mr. Nehemiah Williams came here and waited on Miss Pen and Miss Patty Williams and Miss Polly Porter; these Gentlemen went to Hatfield after Miss Rebeckah Dickinson [*sic*]. All Drank tea here and then I Rode down in the sleigh with ’em to singing meeting.... February 14. At meeting Mr. Hopkins preacht [*blank*] [←square brackets + “*blank*” original] Thursday we had a singing Lecture—A great many strangers attended it—very much applauded it. After meeting Drank tea at Esq. Porters with a large number of Ladies. Fryday Mr. Stickney came here—stayed a little while and then returned. ... February 21. ... Monday Mr. Stickney went from us to South hadley to teach them to sing. ... March 13. ... Fryday Evening went to singing meeting the first time since Mr. Stickney went from us but he happened to be in for a visit. ... [p. 20] ... March 27. ... Wednesday Sally Goodrich came here spent the after-noon—at night I rode down to singing meeting with them. ... April 3. ... Wednesday a singing Lecture at Hatfield tho by reason of the wind I did not attend it. April 10. ... Fryday my mother made a visit at the mill Polly came here a little after she went away tarried till Night then I went to singing meeting with her. ... April 24. ... Monday made a visit at the Docters. Miss Pen met me there after singing meeting. ... May 4. ... Monday night went to singing tarried in town....” [MA/Hadley; Phelps/NEHGR 1964, pp. 3, 18-20]

1768 + 1771 + 1773: “At first there was strong opposition to singing-schools, and the older citizens came tardily into the method. Schools were opened in various towns in the vicinity, certainly in the latter half of the eighteenth century, and possibly before. Such schools were in operation in Hatfield and Hadley in 1768, and in 1771. They were sustained for some time by subscription, and afterwards, when their efficiency was recognized, supported by the town. Some wanted them placed

under the supervision of the town, because they were afraid that the young people would govern if they were not under the control of officers appointed by the town. [footnote: "Judd's Diary."] 'Singing Lectures,' at which the minister preached, and the singers gave evidence of their proficiency, formed a part of the new system of musical education. They were frequently held in various towns in different parts of the country, though there is no mention of any in Northampton till 1773. Five years before, the singers of the towns of Hatfield and Hadley met in the latter town. There was a lecture and singing in the afternoon, and apparently a concert by the two schools in the evening. The Hatfield singers seem to have been sumptuously entertained by their Hadley friends. ... [p. 531] ... Evidently there were schools for teaching music [in Northampton] in 1773, and probably, if a master was hired, he was paid by subscription." [MA/Hatfield, Hadley, Northampton; Trumbull 1902, pp. 530, 531]

1768 + 1774 + 1785 + "not long after" 1785: "1785. The singers begin to sit in the gallery facing the minister. Until 1768 'congregational singing' was the usage—one of the deacons lining the hymn.' From that date the singers sat together in pews assigned them on the floor of the house, the congregation still uniting with them in the service, and the deacons continuing to line the hymn. In 1774 the church voted 'to choose some of the brethren skilled in singing, to lead the church and congregation in the service of singing praise to God.' The first choristers chosen were Joseph Perkins, John Choate and Abraham Perkins. When the singers took their seats in the gallery this year, Watts'[s] Psalms and Hymns were introduced as a substitute for Prince's Bay Psalm-Book which had been in use before. Not long after [p. 235] this, Daniel Sanford taught a singing-school, and at the close of it, introduced his pupils to the singers' seats. They were so numerous that they filled all the seats of the front gallery." [MA/Essex; Crowell 1868, pp. 234-235]

"1769. Jan. 23. Mr. [John] Stickney ye singing Master came to ye town. [new paragraph] '26. Preached a Lecture on singing as a part of ye instituted worship. [new paragraph] '27. Was at singing school.[']" [excerpts from diary of Rev. John Ballantine, minister at Westfield from 1741 to his death in 1776] [MA/Westfield; Lockwood 1922, vol. I, p. 419]

1769-1770 + 1770, 11 April: "11. Rev^d Samuel Hopkins, lately dismissed from the Chh. in Great Barrington [Mass.], was this day publick^y installed Pastor of the first Cong. Chh. here, by an Ecc. Council of the Chhs. of Bristol, Little Compton, Tiverton, my Chh. and the first Chh. in Preston. ... In the Afternoon at IV^h a Concert of vocal Musick in Mr. Hopkins' Meetinghouse, introduced by a Sermon by Mr. Hart on I think Rev. v, 9. Then Mr. Gilbert with his Scholars (his pupils in Singing the winter past) entertained the Audience with Psalmody & Anthems." [RI/Providence; Stiles/Dexter 1901, p. 46]

n.d. (1770s-1800s?): "In the winter season during the active part of his life he [Joel Read] was engaged in teaching common schools during the day and singing schools in the evening, not only in this, but in the neighboring towns—in the western part of

this State, and in various towns also in the State of New York. While introducing his works to the public he often extended his excursions to the remote settlements of that State.” [MA/Attleborough; Daggett 1894, p. 490]

n.d. (1770s-1800s?): A third [Read] brother, William, was also a teacher of psalmody in both Attleborough and Pawtucket and a composer of music, but not to such an extent as the others [i.e., Joel + Daniel].” [MA/Attleborough; Daggett 1894, p. 491]

n.d. (1770s through early 1900s): [p. 101:] “From the time of the Revolution through the early 1900s, singing schools were popular in Turkey Hills [which became East Granby], providing both recreation and instruction through singing.” [p. 226:] “While visiting seems to have been the most popular social pastime in the 19th century, singing ranked close behind it. Sometimes a teacher went from town to town conducting singing schools in each town once a week and spending nights with the families of the students. People of all ages participated in the lessons and the concerts that usually concluded a series.” [CT/East Granby; Springman 1983]

1770: “In this year a singing school was organized.” [MA/Sterling; Sterling 1931b, p. 10]

1770, 11 January, 4 March, November: “Jan[.] 11, 1770, The town voted, ‘That hereafter the singers shall sing altogether without the deacon’s reading the psalm line by line, except at the Lord’s table, when the deacon is to read, and at no other time; this to begin the first Sabbath in March next.’ [new paragraph] At the same meeting it was voted [likely not coincidentally] to choose a committee to make the hind seats in the front gallery into four pews for the convenient seating of the singers. And in November, Mr. Seth Hastings was hired one month, to teach the youth of Northfield the art of singing.” [MA/Northfield; Temple & Sheldon 1875, p. 318]

1770, 11 April – see 1769-1770

1770, 24 September, 22 October – see n.d. (ca. 1750-1770)

ca. 1770 + 1780, 31 August: “To MOSES STEBBINS, / In WILBRAHAM. (MASS.) / WILBRAHAM Aug. 31, 1780. / SIR. / ... I am now labouring under peculiar difficulties by [p. 784] having my Mind exercised on account of the new Ceremonies and Unscriptural Modes lately introduced into our Publick Worship. [new paragraph] When I wrote to Solomon Warriner [not the psalmist, born 1778] the other day [8 August 1780; I have a photocopy of this letter], I little thought of my Letter reaching you and Some others which I find it hath. If I had thought of its becoming So Publick I Should have been a little more particular in Some things and Since you have told me that you have Seen my Letter, I will venture to enter upon the Same Theme with you and a Melancholy Theam it is – And not to Mention or Dwell upon the late practice of rising up at Singing the Doxologies and Sitting down while the Preacher hath at any Time any reference to the three Persons in the Trinity; I say, not to dwell

upon this Inconsistency, I will Still treat and enlarge upon what you Saw in my other Letter. And let us examine and View it in the Length and Breadth of it from the beginning down to this day. **When our singing wanted to be revived, We got Mr. [John] Stickney and lastly Mr. [Justin] Morgan among us for that purpose. I was one who cast in my Mite to encourage the Singing. But they so Suddenly exchanged old Tunes for New ones and introduced them into the Publick Worship and the old ones being neglected it was but a few that could bear a part in the delightful part of Divine Worship. The old Singers became uneasy and began to complain and not without cause, I among the rest, not only for Myself but for others also. The Town took the Matter in hand and at a Legal Meeting [22 October 1770—see Stebbins 1864, p. 86] selected out a number of Tunes, injoining the School [then taught by Morgan; see Stebbins 1864, p. 87] to practice upon them only until further orders. The Clerk was ordered to Serve the Master of the School with a Copy, I think he paid [p. 785] no regard to it, Saving one Night** – Likewise the Meeting House was seated as much in favour of promoting the Singing as could be convenient with decency as to Age and Birthright. But alas! where are they now? [new paragraph] Some Tunes were introduced soon which by Some were thought not fit to be Used in So Solemn Worship. Several have Showed their dislike by going out. Also three Persons [likely Deacon Nathaniel Warriner in the forenoon, Moses Warriner or Jonathan Bliss in the afternoon; see Stebbins 1864, pp. 89, 87] were appointed to give the lead in Singing, who have performed well and faithfully according to their best Skill and Judgment (swerving a little, no doubt, sometimes for the Sake of Pleasing, but this by the by). Of late [so, apparently closer to the writing of this letter in 1780] those appointed, for Some reasons are dropped without Sufficient reason, and others Shoved forward in their room without the knowledge or order of the Church, who of right ought to have the first Voice in all Matters of Religious Worship, under their Lord and Master. Mark what follows; Now Seats are Shifted, Some of the Males have Stretched a Wing over upon the Female Side and have intruded upon their Right, and all with this Cloak, v.z. [sic] for the Convenience of Singing. [new paragraph] Were our Antient Pious fore-Fathers permitted to arise from their Silent Graves and to take a view, perhaps they would blush at the Sight. Now Merry Tunes come in a pace, So full of Cords or Discords that Another Set of good Singers [the 1770 set having been mentioned above] are Shut out of bearing a part in that Worship unless they will be at the pains to learn, and in that case it is not so certain they will not soon be left behind if the Wheals continue to Trundle as they have of late. We Will now take a View of another branch of the Same Tree or at least of the Consequences arising from the Same cause. In the Morning We assemble for Mutual Divine Worship, And it is our Duty [p. 786] So to do. The minister comes; he names a Psalm well adapted for the occasion; the Tunester after the Psalm is read and the hearers preparing their Harps for Solemn Sound and to bear a part in the delightful work of United Singing to the Praise of our common Benefactor, names the Tune, and as if he were independent, cries out, Continue. A few, and those mainly out of the Church, Sing While the Church or the bigger part and the others are obliged Solitarily to hang their Harps upon the Willows. Then prayer begins in which we all join unless we are to blame. After that Singing comes in as before described. Then an Excellent

Sermon is preached by which we may all be profited unless we are wanting to ourselves. Then a part and those mainly out of the Church Sing as before. We hear the Sound but know not the Matter Sung unless our Memories are like Brass. Doubtless our Animal Frame (or at least Some of us) is Charmed but our Souls, or Rational parts remain Barren and wither away as the Fields, whereon it rained not. How apt are we and liable to be deceived in this Spot. If our Animals are Charmed at Pleasant Sounds We are Sometimes liable to Suppose that we are profited when at the Same time our rational part remains unedified. In this we are no better perhaps than some of the Dumb or irrational Creatures. For many times we find that Some of them Seem as it were put into a Transport at the Sound of Musical Instruments, or even Singing. But to proceed, As I have described Matters we perceive that the whole of our Publick Worship is thro'out Attended with continuing and resting. When Some are Singing others are out of imploy or proper imploy; and that necessarily for want of knowing the Matter [p. 787] Sung – By this time perhaps Sir, you may be apt to think I am Drifting, but I will assure you I am not. My Heart hangs heavy while I am writing and I think the Subject we are upon affords matter for Lamentation. I would Charitably hope that those few who Sing are sincere, but we must remember that Charity is not blind, it must have its proper Object to fix upon. No doubt, Sir if you will join me in Supposing that by Some Such unscriptural Methods the Antient Churches we read of in our Bibles did little by little insensibly swerve from the Rule taught them and are now and have for a long time been given up to Worship Dumb Tools. We are astonished at the Thought. Is it not high Time that our Church was organized and Church Discipline revived? Where are our Deacons, why don't they take their Seats and perform the Deacon's Duty? or let the Church appoint Some Person to read the Psalm and not leave it to the Young Singers to Say who shall read when there is reading? Why can't you at your end [of the town?] and I at ours join immediately and Settle a Minister* upon Some Conditions which may be Safe and equitable, although perhaps you may think it convenient or Necessary to Divide into Two Parrishes hereafter. But lest I weary my Self and you, I will hasten to a Conclusion and Say, To the Law and the Testimony – I think I read Somewhere in my Bible these Words, viz., Let the People Praise thee, O God, yea let all the People Praise Thee – Perhaps you may say we must be of a Condescending Temper and why may they not Sing So Sometimes. I answer, They may Sing So every time if the Holy Scriptures will bear them out. Here lys the pinch. – [p. 788, new paragraph] Please to turn your Eye to the following Texts, viz. Romans; 15 Chap. 1, 2, 3, 4, 5, 6, vers. – Chap. 16th, 17th and 18[th] verses. I Corinthians 3rd Chap. 10, 11, 12, and 13 vers. II Corinthians 6th Chap. 14th verse to the end. Perhaps you will not be able to judge what Inferences I Draw from those Texts, I leave you to Infer for your Self. If you can without clashing with these Scriptures reconcile me to the present mode of Singing, I will endeavor to have a better Opinion of it. At present I am very uneasy, and I Should be accountable to God and my own Conscience if I did not bear Testimony against it. I View these as not Circumstantial Things, but essential Errors which ought to be rectified. – [new paragraph] I grow weary of Writing and must conclude...." [MA/Wilbraham; Smith/Barker 1931, pp. 783-788]

1771 – see 1768

1771, 7 January – see n.d. (ca. 1750-1770)

“1771, 1772, &c.”: “Mr. Ayres, of Granby [Mass.], son of the Samuel A. who was drowned, taught singing schools, in other towns [likely in the Connecticut River Valley; this follows a note about John Stickney teaching singing schools “in several towns in this vicinity [i.e., the vicinity of Hadley] and in Connecticut”] in 1771, 1772, &c.” [MA/Hadley; Judd 1863, p. 409n]

“1772, Nov. 24. – Benjamin Williams and Samuel Wadsworth propose to open a singing school.” [MA/Salem; Felt 1849, p. 634]

1772 + 1773 + 1783 + 1790 + 1793 + 1801 + 1803 + 1805 + 1815 + 1820 + 1821:
“Music, more particularly vocal music, was taught in Salem as early as 1772¹, and perhaps before that time.” “¹In 1772, Robert and George Verat gave lessons in singing. / In the same year, according to Felt’s Annals, Benjamin Williams and Samuel Wadsworth propose to open a singing school. / In 1773, Mr. Munson taught singing in Assembly Hall. / In 1783, Rev. Mr. Law opened a singing school in the chamber of the Brick schoolhouse. / In 1790, a concert of sacred music was given in St. Peter’s Church. / In 1793, Levi Marcy [*recte* Maxcy?] taught singing. [p. 73] / In the same year the Salem Gazette of August 13, notices ‘a performance of a variety of Psalm tunes and anthems by a large choir of singers’ at the Tabernacle Church. / In 1801, Samuel Dewey opened a singing school in the vestry on Marlborough street (now Federal, between North and Washington). / In 1803, singing was taught by Samuel Holyoke. / In 1805, a singing school was announced ‘free to Rev. Mr. Hopkins’ society.’ / In the same year, Jonathan Cushing had a singing school in Central Building. / In 1820, D. A. Poor taught singing in the Tabernacle vestry, and Joseph W. Carey, a singing school in the Baptist vestry. / In 1821, Henry Hubon opened a singing school in the Commercial schoolroom, County street (now Federal), between Washington and St. Peter.” [MA/Salem; Whipple 1886, pp. 72-73]

after 1772 + 1795: “...there were later grants of money to procure some person ‘skilled in harmony,’ to teach the inhabitants. In 1795 Mr. Jonathan Benjamin sued the society for services in this line, a rather unharmonious proceeding.” [CT/East Hartford; Goodwin 1879, p. 132] [cf. Jonathan Benjamin here and James Benjamin, 1783 in this folder]

1773: “The disturbing question of singing in worship engaged the attention of the Society [second Church of Christ, Hartford] about this time [1770s]. In 1773 the following action was taken: ‘Whereas Messrs. Ebenezer Watson and Epaphras Bull, two members of this Society, with others have been at much pains and trouble in teaching the art of Psalmody to the people and youth of said Society, and have, by their application and assiduity therein, brought the same to very considerable perfection with a view to practice the same &c.; It is therefore Voted and agreed by this Society, that the same shall be introduced for the future (or until this Society

shall otherwise order) and they, the said Ebenezer and Epaphras, are desired to attend and lead therein upon the Sabbath or every Lord's Day, according to the mode and form which they have lately practised and instructed, as aforesaid.'" [CT/Hartford; Parker 1892, p. 143]

1773 – see 1768

1773 –see 1772

"1773. April. 'Voted to sing on the Lord's days in the afternoon according to the rules taught in the Singing Schools in this and the neighboring societies.' [new paragraph] Soon after this, a teacher of music was employed. After practising some time, he appeared with his scholars in church on a Sunday, and the minister having announced the psalm, the choir, under the instructor's lead, started off with a tune much more lively than the congregation had been accustomed to hear. Upon which, one of the Deacons, Brewster Higley, took his hat and left the house,--exclaiming, as he passed down the aisle,--"*popery! popery!*" [CT/Simsbury; Phelps 1845, p. 167]

n.d. (1773 and/or later) + 1795: "At times this line ["the long line of singers around the front of the gallery"] would be greatly abbreviated and demoralized. Again after a fresh impulse given by 'a singing school,' its well-filled ranks would stretch all along the front, composed of 'young men and maidens, old men and children.' [new paragraph] ... In 1795 the society's committee are directed to have an accomplished master to instruct in psalmody." [CT/Farmington; Porter 1873, p. 49]

1773, 14 September + 1774, 19 April, 20 April + 1783, 12 August + 1796, 2 March, 2 November: "The first published information, that we have met with of singing's being taught in Salem, though it very probably was long before, is of Sept. 14, 1773. Then Mr. Munson advertised his purpose to give such instruction. [new paragraph] 1774, April 19. Youth of both sexes, who had [p. 500] been under the tuition of Mr. Ripley, meet at one of the houses of worship and sing psalm tunes and anthems. The next day, more of them from Mr. Munson's scholars, belonging to this and other towns, assemble here in another meeting house and make a like exhibition. [new paragraph] 1783, Aug. 12. An advertisement states, that a singing school will be opened in the brick school house.* [new paragraph] 1796, March 2. Rev. Mr. [Andrew] Law notifies, that he continues to teach sacred music in this town. He did much to promote a correct taste and practice in such a department. [new paragraph] [1796] Nov. 2. Of the scientific teachers of the same art, is Samuel Holyoke. He proposes to teach it among our population." [MA/Salem; Felt 1845, pp. 499-500] [*this school apparently taught by Andrew Law; see passage from Whipple 1886 under 1772 + 1773 + 1783 (etc.) above]

"In 1774 William Billings, then twenty-eight years of age, gave instruction in music, or, as they would have said, taught a singing-school in the house of Robert Capen [Samuel Capen's father was named Robert...]. He interested the young people of Stoughton in his work, inspired them with his own enthusiasm, organized them into

choirs, taught them to despise foreign music, especially that of England [!], and jumbled religion and patriotism into his stanzas with such a grace that he became the most successful organizer of music in America [?]. [new paragraph] In Canton and vicinity the seed fell on good ground, and in due time she outranked all her sister towns. [new paragraph] It may be of interest to reproduce this list copied from the New England Historical and Genealogical Register. [p. 308; new paragraph] 'List of scholars at Wm. Billings' Sacred Music Singing School at Stoughton, Jan., 1774.' ... [49 people listed, if "The Fenno girls" (singing tenor) numbered 2: 21 "*Singers of Tenor*" (8 males including Jacob French, 13 females), 5 "*Singers of Counter*" (all males), 18 "*Singers of Treble*" (all females, including Lucy Swan), 5 "*Singers of Bass*," all males] [new paragraph] It seems that again we have the old story of love between teacher and pupil; for William Billings, the master, fell in love with Lucy Swan, the pupil, and they were married July 26, 1774." [MA/Canton; Huntoon 1893, pp. 307-308]

1774 – see 1768

1774, January – see n.d. (likely 1760s, 1770s, 1780s, 1790s)

1774, 19 April, 20 April – see 1773, 14 September

between 1774 and ca. 1791 (Powers) + ca. 1791 to ca. 1806 (West) + 1794, 17 December (West) + n.d. (ca. 1806) (Dutton) + 1806, ca. 1 November to late 1807 (Durkee) + 1811 (possibly late 1807-1811) (Cutler) + at least 1814, June (possibly 1811-1814) (Holton) + ca. 1814-late 1816 (Steele) + ca. late 1816-1831 (Williams) + 1821, March (no name) + ca. 1821 (Duren) + 1824, May, September (concerts) + 1828, 21 October (Simmons) + 1831 (Duren again) + ca. 1831-summer 1841 (Swan) + 1836 (Partridge) + ca. 1836 (Twitchell) + ca. 1836 (Bingham) + 1839-1840 (Brown) + 1840-ca. 1844 (Hartwell, others) + ca. 1841-at least 1861 (Dana): "For a long period of years after the establishment of church worship in this town, one of the most important personages in the conduct of religious exercises was the leader of the choir. The first man to fill this post in Woodstock was Dr. Stephen Powers [1735 or 6-1809; married in Middleborough, Mass. in 1760; apparently came to Woodstock in 1774]. The doctor had enjoyed quite a musical reputation in Old Middleborough, of which he was extremely jealous, and indeed left that town, one of his grandsons used to say, because another man had come there to live who excelled him in singing. In Woodstock the doctor held undisputed sway for a long time in the musical as well as in the medical world, and being regular in his attendance at church service, it always devolved upon him to take charge of the singing. [new paragraph] About the year 1791 Elisha West came from 'below' and settled in Woodstock. ... [new paragraph] Immediately after his coming to this town, West became the leader, head, and chief of the musical world in the vicinity. Wherever West appeared all other musical dignitaries gave way before him. He was not only a fine singer, having a natural gift that way, but also a teacher of the divine art, and he likewise com- [p. 221] posed tunes possessing, to say the least, the average degree of merit. Our people had the sense to employ him as a teacher forthwith; for good

singing they esteemed as a main source of enjoyment, and furthermore an indispensable part of church worship. Indeed, the chief idea with them in all musical instruction was to secure for their religious services the highest degree of excellence possible in psalm-singing. As to what that excellence consisted in, and how it was to be attained, they had their own notions. Therefore the following paper was circulated in these parts, once upon a time, in behalf of Elisha West. [new paragraph] ‘To regulate harmony in the religious societies in this town—And to encourage youth and others who wish to gain knowledge in the pleasing Art of Psalm singing—We, the subscribers, voluntarily agree to pay the sums we hereunto annex with our names, to Mr. Elisha West, for his services in the instruction of said art and the intervening charges,—At a price as shall be agreed on betwixt a Committee of the Subscribers and said West. --Said parties are to agree on the place where said services are to be performed—and the time when to begin them. Dated Woodstock, Dec. 17th, 1794. [2-column list of names + sums; “B. Swan” (probably Timothy Swan’s brother Benjamin, who came to Woodstock ca. 1791) contributed 3 dollars] ... [new paragraph] For about twelve years [so, to ca. 1806] West continued the leading music teacher in this vicinity, opening singing-schools at different points through the winter seasons, but making it a principle always to have at command a well-drilled choir for any emergency. His younger pupils met in the afternoon; in the evening the older ones came in; and everybody went to the singing-school in those days. For the people thought their children should all be taught to sing, just as much as they should be taught the arithmetic. The tunes then sung were mostly of the fugue style; for by that time had been fully established, through the persevering efforts of Billings, of Boston, the revolution in church music by which the fugue tunes came to supersede the old English tunes. [p. 222, new paragraph] As a teacher West was a careful drill-master. He gave most patient attention to the rudiments, and those who still remember his instructions [footnote: “Written September 29, 1870.”] speak of him in this particular with high respect. Above all things there was in his school the most rigid observance of the laws of time, and even certain bad habits of his [i.e., “an exceeding fondness for drink”] were not allowed to interfere with the order and discipline he considered needful to have the school a success. ... [new paragraph] ...the influence of his drill and discipline in the ‘divine art,’ of his musical taste, and his devotion to psalmody, were not lost on this community for the next generation. [new paragraph] After the departure of Elisha West, Captain David Dutton became the musical leader in the North Parish of Woodstock. Dutton was a man of good manners and appearance, and besides taking an active part as a teacher and leader in singing, figured for a while in the military line. However, after the Congregational Church was erected on the Green, Dutton sung in the choir only when called on. [new paragraph] About 1807 there flourished, under the charge of Captain [p. 223] Stephen Durkee, one of the greatest and best singing-schools ever known in these parts. The origin of this school was as follows: In the summer of 1806 the Congregational Church was raised and partly built. Those interested in the building of the church were desirous of having a good choir for the exercises in the church when it was completed. They united therefore to engage the services of Captain Durkee, and hired him for a year, agreeing to pay him wages and board him at Taylor’s Hotel, and to find a hall to sing in, besides wood and lights. The lights

used were mould candles brought from Boston. The hall was in Mrs. Molly Richardson's tavern. The captain remained rather more than a year. He began his school about the 1st of November, 1806. Charles Marsh interested himself very much in this school, and one day brought from Windsor a number of small pamphlets containing rules for learning to sing [*Gamuts?*], and distributed them among the scholars. [footnote: "Miss Mary Harvey, May 19, 1871."] It was Durkee's habit to call his choir together in the court-house at the third service on the Sabbath, and the singers filled the entire circular seat within the bar of the house, numbering forty or fifty. These were mostly treble and bass singers; but the leader himself sat in the chief judge's seat with one tenor, Cephas Ransom, on his right hand, and on the left three or four counter singers. Over this large and efficient choir Durkee presided in the most spirited manner. The Legislature sat here in the fall of 1807, and the members, some of them, frequently attended the exercises of the school. They all affirmed that nothing like the performances of this choir ever had been heard in this State. [footnote: "N. Williams."] It may be added here that about this time the tune 'China,' composed by Timothy Swan, came into vogue, and as sung by members of his family [such as his brother Benjamin, then living in Woodstock] attracted universal attention. [new paragraph] After Captain Durkee was through, by general consent James Cutler, a law-student in this village, succeeded as instructor in music and leader of the choir. Cutler kept a singing-school in the old Union Hall in 1811. It was his practice while conducting his school to mark the time by a downward motion of both his arms and by stamping with his left foot. As he was thus zealously occupied on evening, a mischievous boy named Curtis came behind him and caught his foot while suspended in the air, causing him to fall forward on the floor. The joke, though a [p. 224] rough one, only produced general merriment in the school, in which Cutler himself heartily joined. [footnote: "Job Richmond."] Cutler presided over the choir in grand style, beating time with a lofty and sweeping wave of the hand in the air. He ruled also with the rod of a tyrant. Like many other musical chiefs, he had his pet tunes which must be sung on every possible occasion, and this constant repetition came at length to be very wearisome to the choir. Among the number was a tune by the name of 'Confidence' [by Oliver Holden?], a special favorite with Cutler, so often brought forward that the singers became exceedingly restive under the infliction, and showed positive signs of rebellion. The young ladies in the choir went so far as to declare 'they should keep their seats the next time that thing was trotted out.' The Sunday after these marks of an outbreak were exhibited, the musical chief was observed to take his seat in the singers' gallery with a look of awful determination. After the morning services began and the first hymn was read, he rose, opened his singing-book and with compressed lips, yet with dreadful distinctness, called out, 'Confidence,' at the same time casting a terrific look along the sides of the choir. There were some nudgings and scowlings and poutings, but all obeyed the imperial mandate and sung the hymn through. In the afternoon the operation was repeated, and the hated 'Confidence' called out once more, with grim satisfaction to the chief that he thus could hold in check these turbulent spirits. [footnote: "Mrs. N. Williams."] ... [new paragraph] Alexander Holton, a lawyer, succeeded to the post occupied by Cutler. Among the members of the choir at this time were...[names] [p. 225].... In June, 1814, Jason

Steele and Norman Williams [see 2 "N. Williams" footnotes above] were added to the number. The change in the style of church music, which wrought the banishment of the fugue, had become fixed and complete by this time, and the new style was growing in favor throughout the country. In the course of the year [1814?] Holton went away and his place was taken by Mr. [Jason] Steele [1789-1878]. Towards the close of the year 1816 Mr. Steele left Woodstock and settled in the practice of the law at East Randolph. The leadership of the music now devolved on Norman Williams [1791-1868], who held the place till he went to Montreal in 1831. To him our community owes more than to any other man for the encouragement and support of church music in this town. After he went to Montreal, Benjamin Swan, Jr. [nephew of Timothy Swan; 1805-1852], became the leader, and remained so till the summer of 1841. He was then succeeded by Charles Dana, Jr., who held the place for more than twenty years. ... [p. 226] ... [new paragraph] The first singing-school started in Woodstock, so far as any record has been discovered, was the one already mentioned as begun by Elisha West in 1794. With the establishment of Mr. West here as a music master may be reckoned the commencement of any scientific effort at teaching church music and singing in general, although singing in some shape, and good singing too for the times, our people had kept up from the first organizing of churches in the town. Then opened a grand era for music and singing-schools in Woodstock, during which West, Dutton, Durkee, and James Cutler successively appeared on the stage, and the pleasing art of singing was cultivated by all classes as an indispensable acquirement. After this period followed a season of comparative dearth in the musical world, and singing does not seem to have been cultivated with much zeal for several years. In March, 1821, a school for instruction in sacred music was opened in what is now recollected as Union Hall. The teaching was to be done by some members of the Congregational choir, and as the school was intended for the benefit of that choir, no charges were made for instruction. This school could have lasted but a short time, and probably proved abortive, as such attempts generally do. But about this time Mr. Duren, the very prince of all singing-masters, set up a singing-school in Woodstock [this is probably Elnathan Duren, who was living in Charleston, N. H., about 35 miles south of Woodstock, in the 1820s]. He had, indeed, made his appearance here before this date, and served in some capacity in the good cause of pushing forward the science of music, and perhaps had taught a school; but now he showed himself in full strength. He was, indeed, a sort of root and branch man, and swept away all that was left of the old order of things, introducing new measures, new rules, new ideas in the art of teaching and performing [p. 227] sacred music, and banishing from the schools forever any remnant of the spirit of '76 that might be found still lingering around them. [new paragraph] Quite a new spirit seems to have been infused into the musical circles by these efforts of Mr. Duren, and the quality of the singing was elevated, and with increased experience came a desire among the singers to undertake something greater and more important than hitherto had been accomplished by any choir in this town. It so came to pass, therefore, that in 1824 the Congregational choir, then in good running order for numbers and discipline, gave two public concerts, one in May and one in September. These concerts, especially the first one, were a great success, and the performances

of the choir were spoken of highly at the time. [new paragraph] In the 'Woodstock Observer' for October 21, 1828, appeared the following notice:-- [new line, centered:] 'MUSIC SCHOOL [new paragraph] 'The subscriber respectfully informs the young Gentlemen of Woodstock and its vicinity, that he will open a school for their instruction at Mr. Barker's Hotel, on Wednesday, the 21st at 6 o'clock in the evening. [new paragraph] 'A subscription paper will be left at the Bar. Terms, \$3.00 for 24 lessons. [new line] 'WOODSTOCK, Oct. 21, 1828 S. G. SIMMONS' [new paragraph] Concerning the results of this notice no information has been obtained. [new paragraph] In 1831 Mr. Duren renewed his musical instruction in Woodstock, conducting his teachings in the spirit and style of his previous efforts in the same field. His school was held in the old court-house, the singers filling the body of the house full, and was continued several terms. Then in the year 1836 Mr. Partridge, a student of music, and by some reckoned the best tenor singer ever in Woodstock, opened a singing-school in Union Hall, which was held part of the time in the room back of Union Hall, on the same floor. He was a little man, but a great hand at drill, and not inferior to West or Duren in securing from his pupils attention to the laws of time. He introduced the Boston Academy Collection, Lowell Mason's best compilation of sacred music, which soon superseded the Handel and Haydn, as that [p. 228] had driven out the old Bridgewater Collection. He also introduced the Mendelssohn method of instruction, as it was called. About this time Elder Twitchell, of Barnard [Vt.], likewise opened a school in Union Hall, which took in quite another class of pupils. Here indeed old and young met together, and among the scholars might be seen many a venerable lady with spectacles on nose, beating time with all the energy of youth. High over all other objects in the room towered the elder's huge form, as he moved from side to side and marked time for his pupils; and whenever he joined in the singing, loud rose his tones above the combined efforts of the whole school. Especially, when 'Old Tolland' [probably TOLLAND by Reginald Spofforth, setting a hymn by Isaac Watts beginning "I sing th'almighty pow'r of God," in *Divine Songs Attempted in Easy Language for the Use of Children*, 1st published 1715] was on the track, in singing the line, 'The moon shines full,' his voice swelled like a trumpet and he sang with amazing energy. Rich, too, and original, were his occasional criticisms on the performances of his pupils. One evening they were singing with more than ordinary looseness, and the elder stood still as they made their disorderly walk through the tune before them. After the *pitter-patter* was over he paused a moment and then dryly remarked: 'That sounds like dragging a wet dishcloth down-stairs.' [new paragraph] While Elder Twitchell's school was having its course and doing its appointed good, on other evenings of the week Mr. Bingham, of Claremont [N. H.], was keeping what may be safely called the most popular singing-school ever held in Woodstock. Bingham had not the finish of Mr. Partridge, nor his skill and readiness in executing difficult passages in singing; for there was nothing in church psalmody or in the ordinary secular music of the day which Partridge could not read at sight with perfect ease. But Bingham had a swift, off-hand way, which was calculated to get a great deal of work of some sort out of his pupils; he wasted no time while in the school-room, but kept the machinery all in motion, and at as high a rate of speed as was consistent with securing in the work that degree of excellence he thought might justly be looked for

in singing-schools. He was always good-tempered, too, and bore with the slowness of his pupils, even when, after the fiftieth time of asking, no one among the number could tell the use of a *signature*. These and other qualities in the man made him an excellent hand to get along with the promiscuous gathering of men, women, and children, that commonly attended singing-schools in those days. [p. 229, new paragraph] Mr. Bingham wished his pupils, when they sung, to open their mouths wide. They need not be afraid, he would say, of making up faces in the process. If they, any of them, made worse faces than he did while singing, they would do well. But, especially, he wished the singing to go off with a snap. So long as we sing, let us be moving, he might say, and therefore while he attended, as a teacher should, to the more delicate parts and the softer touches that happened to occur in a piece of music, to make sure that his pupils executed them with proper attention to the sentiment, it was delightful to see him straighten up, when there was a change from slow to swift and from soft to loud, as with a sharp scrape of his viol he sounded the onward note to the school. If he could get the scholars to cut that last note short, then his satisfaction was complete. To have the thunder of a hundred voices roll through the closing passages of an anthem like 'Great is the Lord,' and then all strike the last note together quick and sharp, so that the mighty noise should be followed instantly by the stillness of death,—this was a perfect realization of the Bingham ideal. [new paragraph] This school was continued through two terms, and helped the cause of singing in our community in a high degree. Some people would call it nearly the last efficient school we have had in the village; the last one that produced any enduring effects upon the musical training and habits of the people. [new paragraph] After Bingham's school closed nothing worth notice was done in the line of singing till 1840, when the Tippecanoe campaign opened. Then, indeed, the whole country was ablaze with excitement, while city, village, and hamlet rang with campaign songs. The impetus given to the singing faculty at this time among all classes lasted beyond the exigencies of the campaign, and showed itself in the renewed interest that attended the culture of church and secular music the year following. In the winter of 1839-40 Mr. Brown settled in Woodstock, and became the musical leader in the village. But Brown, though an effective tenor singer in a chorus, where power was required, was not a very good teacher, nor was his influence what it ought to have been in sustaining and elevating the art of music in this town. Still at no period in the history of the town has singing been cultivated more widely or with more zeal than it was during the three or four years following directly on the great political cam- [p. 230] paign. Schools were kept up and associations formed to give wholesome discipline to the young and to improve the popular taste. Large and well-trained choirs were found in our churches; at the Flats was an excellent band of singers under the leadership of I. B. Hartwell; and in all the rural districts good singers were numerous, even where singing-schools did not exist. ... [new paragraph] But the times have changed since those days [i.e., between ca. 1844 + 1889], and the musical world has changed with them. Singing-schools have lost their hold on the popular mind, and finally have gone out of fashion, like huskings, and apple-parings, and spelling-schools." [VT/Woodstock; Dana 1889, pp. [220]-225, 226-230]

n.d. (between 1774 and 1881): "Much attention has always been given to church music; there have been one or two singing schools nearly every winter, and we usually have good singing in all our places of worship. The service of song has been a voluntary one; rarely has any one received remuneration, though invaluable aid has been rendered by individuals connected with the different choirs, as choristers, or otherwise, for long periods of time; in one case for thirty-seven years; in another, forty-eight years." [First Church of Christ in Hubbardston organized 1770; meetinghouse built 1773-1774; worship services in meetinghouse probably as early as August 1774] [MA/Hubbardston; Stowe 1881, p. 83]

1775: "Col. Absalom Peters, of Lebanon [Conn.], ...was at that time [1775, when he allegedly set Niles's poem "The American Hero" to music] a young man giving lessons to the choirs in Norwich as a singing-master." [CT/Norwich; Caulkins 1866, p. 471n]

n.d. (no earlier than 1777) + 1819 + 1820: "The first teacher of sacred music in Dublin is supposed to have been Joseph Abbot, whose school was furnished with a room in the house of the Rev. Mr. [Edward] Sprague [minister in Dublin 1777-1817]. The names of other instructors in this branch are imperfectly remembered. We give the following, the Christian names of many of them being unknown: ----- Pratt; ----- Hamilton; Jacob P. Willard, of Ashby, Mass.; ----- Cutter; N[athaniel] D[uren] Gould; James Robbins, of Templeton, Mass.; [Deacon] John Clark, of New Ipswich [N. H.]; ----- Barrett; Samuel Slade, of [p. 197] Alstead [N. H.]; Nahum Warren; Col. Newhall, of Boston; Charles S. Symonds; ----- Mason, of Shrewsbury, Mass.; Moses Adams, jun.; ----- Sanborn; ----- Hutchins; Peter Clark, of New Ipswich; C. S. Crossman; Osgood Collister. [new paragraph] For the support of singing-schools, the town made occasional appropriations of money. In 1819, fifty dollars were voted for that purpose, to be laid out at the discretion of the selectmen. Mr. [James] Robbins [see above] was employed as the teacher. A portion of the singers in town were dissatisfied. Another teacher was engaged by the opposing party, and two singing-schools were kept. The controversy was ostensibly about the style of singing; Mr. Robbins, it was alleged, teaching his pupils to sing with undue loudness, and without suitable expression. The result was that two choirs of singers were formed, each claiming the [singers'] seats in the church, and each having its leader. ... [p. 198] ... In the succeeding winter [1820-21, because the date April 1820 is included inbetween; see D 1819 + 1820, April for the full excerpt], Deacon John Clark, of New Ipswich, was employed to teach a singing-school. It was a union-school, and, at its close, a society was formed with a constitution, which secured the regular conduct of the singing in the church...." [NH/Dublin; Dublin 1855, pp. 196-197, 198]

1778: "This year a singing school was kept at Col. [John] Webster's by Mr. Kimball, of Bradford [probably Bradford, MA]. He afterwards married Col. Webster's daughter." [In Chase 1926, p. 424, Col. Webster's great-grandson gives the date of this building's construction as 1761, and describes it as "a fine old gambrel-roofed house, in modern times occupied as a hotel," with a "grand and fine and spacious"

architectural style; Chase 1869 says that Webster (1714-1784) bought the house lot on 20 March 1753, "and built the present house, and kept a store, and I think a tavern." [NH/Chester; Bell 1863, p. 30]

ca. 1780: "The first singing school in Newton,--which was designed for the whole town,--was taught by Mr. [William] Billings, well known as the author of many popular church tunes. This school was begun about 1780, after the 'New Lights,' so called, came to have influence in the town, and was useful in cultivating skill and taste in sacred music." [MA/Newton; Smith 1880, p. 756]

n.d. (1780s): "In 1780 the First Society voted to raise money to provide a singing master to encourage public singing and the learning of psalm tunes. About this time one Oliver Brownson, a distinguished composer and teacher of sacred music, settled in town. He lived in the old house still standing opposite the High School from 1786 to 1805, and his celebrated book of hymns called 'Select Harmony' was composed there and printed in Simsbury. He was very active in organizing the church music and choir." [CT/Simsbury; Ellsworth 1935, p. 146]

n.d. (probably 1780s or 1790s): "WOOD, ABEL.... 'He was,' says his grandson, George Wood, 'one of the most prominent men of the town and foremost in everything designed to promote the welfare of the community.' 'In patriotism, philanthropy, and religion, he was deeply and sincerely interested.' He was an excellent singer in his day, and taught the first public singing school in the place [see 1789, 22 October + 1790 + 1808 in this file]. He was much in public life, holding for many years the most important town offices, and going as Rep. to the Gen. Ct. for four successive terms." [MA/Westminster; Heywood 1893, p. 940]

n.d. (probably 1780s-1810s): "The leading singer and most successful teacher of vocal music among the early settlers was Matthew Buell, Jr. [b. 1758, Somers, Conn.; came to Newport 1778 or 1781 (see pp. 318, 317 in this source); d. 1840], who came with his father from Connecticut. He was the leader of the Congregational choir. He made music a sort of profession, and taught in a large circle of neighboring towns [including Sutton, relatively near by, + Boscawen, not as near; see elsewhere in this file] and at the West [this was probably the "Buel" who had a tune printed in *The Musical Concert* (2nd ed.), compiled by Elisha West of Woodstock, Vt.]. At the same time, at the north part of the town was Mr. Philip W[arner] Kibbey [b. 1761, Monson, Mass.; came to Newport when?; d. 1853], the leader of the Baptist choir, who as a singer had nearly the same traditional merit. At the historical celebration of this town, in 1846, the Rev. Dr. [Baron] Stow [1801-1869; in Newport ca. 1809-1818], in his oration, paid in substance the following tribute to their musical talents: 'Since leaving the home of my parents, I have travelled much in my native land, and much in Europe. In the presence of my wider observation the once magnificent Sugar river has become an humble stream, and its banks seem not far apart; and the once grand, awe-inspiring Coit [Mountain] has dwindled in its proportions;--but nowhere, in town or in country, in church or cathedral, have I heard music so sweet,

so thrilling, so full of soul, as that led in my boyhood by those glorious champions, Matthew Buell and Philip W. Kibbey.” [NH/Newport; Wheeler 1879, p. [213]]

1780, 31 August – see ca. 1770

ca. 1780 + 1782 + ca. 1784 + ca. 1786 + ca. 1790 + 1803 or 1804 + n.d. (1810s) + ca. 1820 + n.d. (1820s, early 1830s?): “The first instruction in music was by John Orr, Esq., about the year 1780. There were no books at that time, and the instruction was altogether by rote. [new paragraph] The next teacher was Ezekiel Gardner. He undertook to give his scholars some idea of time, though no book was then used, except a few tunes pricked off by himself, with the Bass and Air only, to aid him somewhat in his labor. One of these books is now in the possession of Thomas Chandler, bearing date 1782. [new paragraph] Mr. Josiah Chandler, from Andover, Mass., came to town, who had some knowledge of Music, and first taught Thomas and Samuel Chandler at the age of some ten or twelve years [Thomas b. 1772, Samuel b. 1774, so this was probably ca. 1784]; their father bought them one of the old Billing’s [sic] Collection [probably *The Singing Master’s Assistant*], which is supposed to have been the first singing book in town. [new paragraph] A Mr. Sherwin, from Tyngsborough [Mass.], next taught. He introduced the Worcester Collection, and taught by rule. It is believed these were the first books to any extent in town. John Orr, Ezekiel Gardner, John Pratt, and many others attended his school, in the year about 1786. [Note that all 3 names of people attending Mr. Sherwin’s school—John Orr, Ezekiel Gardner, John Pratt—are also the names of singing masters in Bedford. Odd?] [new paragraph] Mr. Goss, from Billerica, was in town about 1790, and taught one winter. [5 pieces att. “Dr. Goss” 1st pr. in Holt 1803 (Holt in Boston); 2 pieces att. “Goss” 1st pr. in Leslie 1811 (Leslie in Bradford, Mass.)] John Pratt occasionally instructed. ... [p. 201] ... [new paragraph] In 1803 or 4, Thomas Chandler [student mentioned twice above] began to assist the young people in town in obtaining some knowledge of Music. His first efforts were in his own neighborhood. He subsequently taught at the centre of the town, and in other places. ... [new paragraph] Soon after this [1808-1810], Capt. William Patten commenced the labor of teaching, devoting several winters to the business in various parts of the town; thereby keeping alive a spirit of social, joyous, and friendly feeling, which should always subsist (in order to success) among a singing community. [new paragraph] About 1820, Mr. Richardson, from Lyndeborough [N. H.], we think, taught one Winter at Isaac Riddle’s Hall, soon after the close of which, Daniel L. French was chosen leader by the Choir, and continued as such to 1835 or 6. Many young persons came forward after Mr. Richardson’s school had closed and joined those already in the seats.... [new paragraph] Mr. French, as leader, saw the necessity of keeping up and improving, as far as practicable, the singing in town, consequently he devoted much time in the Winter to further its [p. 202] advancement, the result of which was an increase in numbers, with some distinguished singers.” [NH/Bedford; Bedford 1851, pp. 200-202]

n.d. (probably not earlier than 1782-not earlier than 1844): “...Dea. Oliver Dutton [ca. 1761-before 1847].... Deacon Dutton was a leader for many years and also

taught singing school several times in town. [Oliver Dutton turned 21 ca. 1782, could have taught singing school as early as 1782] ... [new paragraph] Davenport L. Fuller [1823-1897] was a leader of the First Church choir for about twenty-five years. He also led the choir in the Methodist Church in Ludlow and taught singing school in town." [Davenport Fuller turned 21 in 1844, probably didn't teach singing school before that age] [MA/Ludlow; Noon 1912, p. 168]

1782 – see ca. 1780

1782 + n.d. (possibly 1783-1785): "As has been mentioned, the singers originally sat promiscuously in all parts of the house. Many efforts were made to effect a reform in this matter, and have them sit together, as manifestly more convenient for the singers and more edifying to the audience. But this too, was considered an innovation, not to be peaceably acquiesced with. Even as late as 1782, an article was inserted in the warrant at the annual meeting 'to see if the town will grant seats in the gallery in the meeting house to the singers that they may sit together.' But it passed in the *negative*. The town having been favored with the services of Mr. Solomon Howe, a celebrated instructor in sacred music, who substituting some of the sweet and pleasing airs of Billings, for the slow movements of Williams and Tanner [corrected to "Tansur" on p. iv], effected such a reform in church music, that the singers were allowed to sit together, and the front part of the gallery was appropriated for their use." [footnote: "One old gentleman felt himself so much outraged, with what he considered such an improper manner of performing public worship, that he told the minister if he gave his encouragement to such improprieties he would *serve them a trick that the devil would'nt* [punctuation sic], *he would leave them.*"] [Solomon Howe had children born in Brookfield, MA—6.7 miles west of Spencer—in 1779, 1781, + 1783; his next child was born in Swansea, MA in May 1785] [MA/Spencer; Draper 1841, p. 100]

1782 + n.d. + 1790s and/or 1800-1806 + ca. 1800 + 1820: "The oldest teacher of music in this town, of whom we retain any tradition, was Deacon Seth P. Sheldon [1762-1827] of Rupert, who taught music as early as 1782. We next hear of Dea. Benoni Adams [same as compiler of *The Evening Star* (Utica, N. Y., 2nd ed. 1820)? if so, b. 1763 or 1764, d. 1850], who taught in both parts of the town. [new paragraph] Joel Harmon, Jr., before referred to, taught music classes and attempted to reform the style. Rev. John Griswold [1765-1852; pastor of Pawlet's Congregational Church 1793-1831, though mostly inactive after 1824] and Oliver Hanks [1778-1859; Justice of the Peace; apparently lived his whole life in Pawlet] also taught music over sixty years ago [i.e., before 1807]. About the beginning of this century, Eliakim Doolittle (uncle of James R. Doolittle, senator in congress from Wisconsin) also published a singing book [*The Psalm Singer's Companion*, 1806] and taught singing. He was the child of song and no mean composer. In his later years, nervous and sensitive, impulsive and excitable, in tattered garb, with untrimmed locks and beard, in a state bordering on insanity, he wandered through our streets for many a year, the terror of timid women and children, and found rest only when lodged in his

grave. We will not undertake to mention the different teachers of music since 1820, when Rev. Lemon Andrus taught." [VT/Pawlet; Hollister 1867, p. 71]

1782 + between 1861 and 1865 + 1866-1867 + "as late as 1882" + n.d.: "The inhabitants of Rupert have been fully up to the average in the love and practice of music. Singing schools were the favorite in the years beginning the last half of the [19th] century, even rivalling the lyceum. The first singing teacher I can remember was S[imeon] P[ease] Cheney, of Dorset, who was well and widely known in this field. He taught school [p. 66] at West Rupert as late as 1882. His son, John V. Cheney, now well known in the world of letters, taught the Prescott school, this town, in the winter of 1866-7. The first teacher whose school I attended was James M. North. He was to our people, the ideal teacher and is held in pleasant remembrance to this day. Some years after leaving here Mr. North wrote a friend in town, saying, 'Formerly I was singing to live, now I am living to sing.' Happy condition, which only a few reach. Other singing teachers were Dr. Button of Manchester [probably Vt.], in war time [surely Civil War, 1861-1865]; one Jones, one Crowinshields [*sic*], and J. N. Whedon of this town; and several winters R. J. Humphrey of Poultney. ... Of old-time singing masters, the following have been named to me: Seth Sheldon, Seth P. Sheldon, Titus Sheldon. [new paragraph] [Hiel] Hollister [history of Pawlet, Vt., 1867] says Seth P. Sheldon taught in Pawlet as early as 1782. Born in 1762." [VT/Rupert; Hibbard 1899, pp. 65-66]

1782 or 1783: "Jedediah Morse had a singing school in Bishop's Tavern, on Woodstock Hill.... [Stephen] Williams [then a Yale undergraduate; these are summaries of entries in his diary]...went with [college friends Jedediah] Morse and [Abiel] Holmes to the singing schools in East and West Woodstock..." [Was Morse singing master, or a student in someone's else's school?] [CT/Woodstock; Bowen 1926, p. 197]

1783: "A person well skilled in psalmody was sought in [p. 46] 1783 to instruct the parish in the art of regular singing. James Benjamin was secured for this work, and for many years appropriations were made for 'reviving' the singing, which seems to have been a very difficult task, and several singing masters were hired and many singing schools conducted in the effort." [CT/East Hartford; East Hartford 1902, pp. 45-46]

1783 – see 1772

1783, 12 August – see 1773, 14 September

n.d. (possibly 1783-1785) – see 1782

ca. 1784 – see ca. 1780

"In 1784 a committee chosen by the church 'to propose a plan for remedying the deficiencies at present subsisting in our church music' recommended that 'a Master

be employed to teach the art of Psalmody, to be paid by popular subscription.”
[MA/Lincoln; Lincoln 1899, p. 26]

1784, 7 June, 3 October: “June 7:th ... Voted 2:^d That a committee be chosen to adjust and propose a Plan for remedying the deficiencies at present subsisting in our Church Music and that they make report of their doings to the Church – A Com[m]ittee of three was accordingly chose[n] by nomination – viz The Pastor Deac:ⁿ Sam:^[17] Farrar, and Brother Abijah Pierce [new paragraph] Oct. 3:^d The last mention[e?]d com[m]ittee begged leave to report as follows – 1:st That A Music Master be employed in this Town to teach the art of Psalmody --- 2:^d That a Subscription be set on foot by the Chh for paying the said Music Master. That if the Subscription be deficient it be supplied by the musical Society which may be formed --- 3:^d They proposed the form of a Subscription --- [new paragraph] Voted – That the Report of the Committee be accepted by the church and that the same persons be a committee for setting forward the subscription and for receiving and applying the monies thence arising ---” [MA/Lincoln; church records, transcription by NC, probably 1992]

1784 + 1788 + 1792: “As a result of these efforts [recommending the hiring of a singing master in 1784; choosing 2 choristers to lead the singing in 1788], new interest seems to have been aroused in music in our town, which apparently lasted for some years, for in 1792 a sermon was preached by Dr. [Rev. Charles] Stearns at ‘An Exhibition of Sacred Musick in Lincoln.’ In the portion of his sermon addressed to the singers he praises the features of their performance which especially pleased him in words which reveal as much the critical judgment of the author as the merit of the performers. ‘Brethren and sisters of the Choir,’ he says, ‘with pleasure have we beheld your zeal, and the animated diligence of your teacher [Isaac Lane of Bedford, Mass.]. We have often had our ears refreshed by your agreeable perform- [p. 27] ances. Your attention to speaking your words plain and full, to avoiding uncouth and vulgar pronunciation; to swelling or softening your strains, according to the matter of the song, to express grief, joy, wonder, etc., by their natural tones, has given you this acceptance. Nature is the standard of taste, and what is truly natural will always please. We give you our thanks and wish you a blessing from the house of the Lord.” [MA/Lincoln; Lincoln 1899, pp. 26-27] [see also 1792, 19 April + earlier (n.d.) in this file]

1785 – see 1768

1785, 20 June: “We are all in a blaze about singing; all flocking at 5, 10 and 4 o’clock to the meeting-house, to a Master hired, (viz: Mr. Gage.)” [ME/Portland; Willis 1849, p. 256] (compare with 1786, 20 June below)

“not long after” 1785 – see 1768

ca. 1786 – see ca. 1780

1786, 20 June: "Parson [Thomas] Smith...records on June 20, 1786, 'We are all a blaze singing; all flocking at 5 [5 a.m.?], 10, and 4 o'clock to the meeting-house, to a Master hired -- --.' This master was Isaac Gage of Boston." [ME/Portland; Small n. d., p. 2]

"Boston, July 17, 1786. At a Meeting of the Church etc. by Adjournment. ... [p. 574] ... [new paragraph] Voted That Mr William Billings be paid Nine pounds in full. ... [MA/Boston; Pierce 1961, vol. 40, pp. 573-574]

"In August, 1786, the summer that the meeting-house was repaired, the society determined to improve the singing and authorized the prudential committee to draw on the treasury: 'Not exceeding six pounds for the Incouriging of singing in this Society to the Best Advantage.'" [CT/New Britain, First Church of Christ; Camp 1889, p. 147]

"In 1787, the First Ecclesiastical Society voted: "That the prudential committee have power to lay out a sum not exceeding £3 for the use of the Singing School." [CT/North Haven; Thorpe 1892, p. 288]

ca. 1787 + n.d. ("soon after" 1787) + 1795 + 1805 or 1806 + n.d. ("very soon afterwards," i.e., after 1805 or 1806): "The first school that bore the name of Singing School, was about the year 1787. It was conducted by John Warner and Amos Prichard. The music of Billings and Holden was then for a short time practised, but was never heartily accepted. About this time Mr. Law published a selection of Anthems and Psalm tunes [mention of anthems suggests a later issue of *Select Harmony*], which not only augmented the scanty stock of tunes to which congregations had been limited, but was really good music. His books were introduced. Soon after, William Emerson (the late Dr. Emerson, of Kennebunk [District of Maine]) taught a singing school. ... No individual, however, had so great an influence in forming the taste for classical music, and in elevating the style of performance as Mr. [John] Hubbard, who was about this time teacher of the grammar school [in New Ipswich] and subsequently preceptor of the Academy [New Ipswich Academy chartered 1789; Pichierri 1960, p. 162, says "In 1787 Hubbard became a teacher in the town of New Ipswich, New Hampshire, and upon the incorporation of New Ipswich Academy was chosen its first preceptor..."]. He had made music a study, and was quite in advance of the age. ... [new paragraph] In 1795 a school was taught by Reuben Emerson, [footnote: "Rev. Reuben Emerson, now [1852] of Reading, Mass."] who is still living, as are many of his pupils. His tastes were in union with those of Mr. Hubbard, and a selection was made [p. 263] from various sources, of tunes of a truly devotional character; and for want of books, most of the scholars were obliged to copy the parts they sung, in manuscript. His personal character, as well as the music he introduced, had a decidedly favorable and lasting influence upon his pupils. Rev. David Palmer [b. 1769; Dartmouth '97; preceptor at New Ipswich Academy ca. 1798], afterwards of Townsend [minister there 1800-1831], had a pleasant voice, and fine musical taste, and he too assisted in giving a favorable impulse to musical performances. [new paragraph] In 1805 or 6,

Ichabod Johnson [b. 1764, Woburn, Mass.] kept a school, and introduced a lighter kind of music. He could not sing himself, but with a good faculty at teaching, and the help of his violin (when he was sober) and assisted by one or two reliable persons on each part, he succeeded in collecting a large school, was popular, and on the whole gave an impulse to music generally, though he rather detracted from the devotional spirit. His school was the first that was allowed a permanent station in the gallery, as a choir. [new paragraph] Very soon afterwards, N[athaniel] D[uren] Gould became distinguished as a teacher of music, both vocal and instrumental, and became well known as such, throughout the State and in the adjacent parts of Massachusetts. He had received his first instruction from Mr. Reuben Emerson, and had imbibed his taste for scientific music, teaching it as a preparation for the solemn act of religious worship." [NH/New Ipswich; Kidder 1852, pp. 262-263]

n.d. (ca. 1787-1887): "For one hundred years an interest in the subject [of church music] and a commendable pride in home talent has been manifested by the town, and later by the parish, by frequent and liberal appropriations 'for the encouragement of singing,' and schools of instruction under efficient teachers have been numerous." [MA/Ashburnham; Stearns 1887, p. 327]

n.d. ("soon after" 1787) – see ca. 1787

1788 – see 1784

n.d. (sometime between 1788 and 1828, when Thaddeus Fiske was pastor of the Second Parish in Cambridge, later presumably a part of Arlington): "...he [Fiske] gave fifty dollars in aid and support of a singing school for the service of the house of worship..." [MA/Arlington; Cutter 1880, p. 242]

1789, 19 October – see n.d. (probably late 18th c., early 19th c.)

1789, 22 October + 1790 + 1808: "On the 22d of October, 1789, soon after the second meeting-house was built, the citizens 'voted and granted £2 8s. for a Singing School this winter' and 'chose Joseph Holden, Lieut. Hoar, and Isaac Williams [active as singing leaders in 1773 + 1778; see SL 1773, 1 March + 1778, 2 March, ca. 23 March + 1779 + "later date"] a committee to agree with the master.' The same sum was voted the following year and a corresponding committee was appointed, and this became the fixed policy of the town for about thirty years; the appropriation gradually increasing in amount, however, till it reached its maximum, \$30, in 1808. The first teacher of music here, as far as known, was Abel Wood, who was employed for several years and was succeeded [sic] by Cyrus Winship, a long-time incumbent of that position. Others serving in the same capacity under town direction were a Mr. Ichabod Johnson [1764-1807; see [Carpenter], *Biographical Catalogue of the Trustees, Teachers and Students of Phillips Academy, Andover* (Andover, Mass., 1903), p. 13; likely not the composer Johnson, first published in [Jocelin + Doolittle] 1782; dates + geography (Ichabod Johnson born in Woburn, Mass., seems to have been active mainly in eastern Mass. + southern N. H.) argue against this], Luke Bigelow,

and Ezra Wood. Later workers in the same field were [p. 465] Abel Wood, 2d, George F. Miller, noted as a teacher of children, Jonathan Farnsworth, Charles Upton, etc." [MA/Westminster; Heywood 1893, pp. [464]-465]

ca. 1790 – see ca. 1780

n.d. (probably 1790s): "ADAMS, BENONI, claims commemoration as one of the earliest singing masters in town. He sung the old fugue tunes, which, on being reproduced in recent times, are found to be immensely popular. His home was in New Milford, N. Y." [VT/Pawlet; Hollister 1867, p. 156] [From "Otsego County NY USGenWeb Site, EARLY HISTORY OF THE TOWN OF MILFORD AND OTHER PARTS OF OTSEGO CO. From 1773 to 1903, by EZRA STEVENS, SECTION II, pages 52 through 107" (<http://theusgenweb.org/ny/otsego/histories/histmil2.htm>): "The second settler in West Milford [note: not New Milford] was Benoni Adams, of Woodstock, Windham County, Connecticut. He came to West Milford in 1801, purchased a wild lot of land and constructed log buildings and commenced as a farmer. [new paragraph] Mr. Adams was a very peculiar man but a high minded, intelligent gentleman. He was endowed with uncommon mechanical ability. He was a master of three different trades. He was a setwork cooper, a potter, and a clockmaker. He conducted the pottery business, but not in Milford because there was so little clay in Milford. When he worked at clockmaking, he went to Connecticut and worked in the clock factories there. [new paragraph] But he erected a cooper factory on his own premises. In addition to these three trades, he was a vocal musician. He was a composer of vocal music. He was a compositor and compiler of vocal music. He published several musical books with great skill and taste. [new paragraph] He followed the profession until he became very old. Mr. Adams was classed with the highest class of vocal musicians. He accumulated a large property and was very benevolent. He lived a bachelor until he was 66 years old. He told the writer if he was to live his life over again, he should not be in a hurry to get married. His wife's name was Lydia Baker of Grandville, Vermont [Granville is ca. 65 miles north of Pawlet]. She was a fine woman, but a little hysterical, which Mr. Adams did not admire." The AAS catalog gives the tunebook compiler Benoni Adams's dates as 1763 or 1764-1850. The 1820 2nd ed. of his tunebook was printed by William Williams in Utica, N. Y., "for Benoni Adams and L. & B. Todd, near Cooperstown [i.e., Hartwick], Otsego County, N.Y." Hartwick, N. Y. is less than 10 miles up rte. 205 from West Milford.]

1790s and/or 1800-1806 – see 1782

"By 1790, one of the second-floor rooms [in the town Poor House, later the Hunt-Rice tavern] was finished 'for the use of a Singing School.' ... [new paragraph; p. 347] ... In the late 1820s, extensive work was done on the structure.... Inside, a mural attributed to itinerant artist Rufus Porter [born 1792] was subsequently painted in the second-floor ballroom...." [MA/Lincoln; MacLean 1987, pp. [346]-347]

1790: "Abiel Briggs was in Gorham as early as 1780.... Mr. Briggs was a musician, as well as farmer. Gen. Irish relates in his diary, that in 1790 he and some of his young

friends hired Mr. Briggs to keep a singing school in his (Irish's) father's house, and 'paid him in corn and pork.' ... About 1800 Mr. Briggs removed to Portland, where he died a few years later...." [ME/Gorham; McLellan 1903, p. 412]

1790 – see 1772

1790 – see 1789, 22 October

1790, March – see ca. 1790

1790-1800: "He [Enoch Little, 1763-1848] was the first teacher of music in the town. His first school was taught in the house now owned by Henry L. Dodge. Mr. Little was at that time tending the saw-mill near by. He studied his arithmetic while the saw was going through a log, and in the evening taught music gratuitously one term, but charged a shilling—seventeen cents—an evening the second term. [new paragraph] In regard to his knowledge of music, he said,--'I knew but little about music, but I guess I knew more at that time than any other man in town.' [p. 408, new paragraph] The rules were in rhyme—some of his own making. He had the idea that triple time was suited to pensive music." [NH/Boscawen; Coffin 1878, pp. 407-408]

ca. 1790 + 1790, March + n.d. (after 1790) + 1792, 19 March, 16 April + 1799-1801 + 1803 + 1805 + 1807 + "afterward" (i.e., after 1807) + 1829: "SINGING AND SINGING SCHOOLS. – The first notice we have is in March, 1790, when Gershom Drury and others subscribe to pay a 'singing-school master for one fortnight.' [this singing master was probably Jonathan Smith of Peterborough; see further in this excerpt] ... [p. 154] ... A document under date of March 19, 1792, is found. 'We whose names are under-written, desirous of promoting y^e art of Music, which makes a part, and not a small part of divine worship, do sincerely wish for y^e revival of it & do hereby signify our desire that one month in a year might be improved for y^e use of a singing school & that we will bear our part in y^e expense of it.' This is signed by [Deacon] Sam^l Howard, [General] Francis Blood, and fifteen others. Apr. 16, 1792, (warrant.) 'To see if y^e Town will concur with y^e ch. in the matter of singing or do anything for y^e promotion & Encouragement of *so singular and delightful a science?*' – hardly unctuous enough, for the town 'V. to dismiss y^e article of singing.' ... In 1799, 1800, '01, '03, '05, '07, and afterward, \$30 per annum was appropriated for singing schools. In 1800, 'V. that said sch. be kept in such several parts of the Town as will best accommodate those who desire to attend.' Jonathan Smith of Peterboro [N. H.], kept a school about 1790. Heald of Townsend [Mass.], [Stephen] Carlton of Rindge [N. H.; later of Temple], [probably Joseph] Herrick of Milford [N. H.], Francis and Lt. John Cragin [of Temple], Milton Carter of Peterboro [N. H.], Maj. Farnsworth of Mason [N. H.], Dea. N[athan] D[uren] Gould of New Ipswich [N. H.], followed. In 1829, Lyman Spaulding, of Wilton [N. H.], taught a 'Music School.' ... Singing schools were not unfrequently taught during daylight." [Joseph Herrick d. 1807 in Milford; some added info about these singing masters taken from Temple 1976, p. 767, including this: "Stephen Carlton finally moved to Temple, ...and continued

conducting schools in Temple during his residence”; note also that Obadiah Carlton of Rindge taught singing schools there before his departure for NY state in 1817; see n.d. (probably early-mid 19th c.) below] [NH/Temple; Blood 1860, pp. 153, 154]

1790-1800 + ca. 1795 + 1808, 25 February + 1809 + 1812 + 1815 + 1833 + 1840-1841: “The first teacher of music in Boscawen, probably, was Dea. Enoch Little [p. 300: “The impetus given [to musical culture in Boscawen and Webster] by Dea. Enoch Little, from 1790 to 1800, never has lost its force.”].... Soon after, about 1795, Master Flagg, teacher in the common schools, taught singing on the Plain. Master Buell [Matthew Buel? the Buel who had a piece published in West 1807?] was another teacher of music. ... [new paragraph] ... Thomas Cox was employed to instruct the members [of the Boscawen Musical Society] in singing. [new line, smaller type:] ‘Boscawen Feb. 25, 1808 [new paragraph, still smaller type:] Lt Jeremiah Gerrish treasurer for Boscawen Musical Society please [p. 297] to pay Thomas Cox Twenty Eight dollars for teaching a singing school and tax on Singing Books. ...’ ... [new paragraph, regular type:] In 1809, Mr. Joseph S. Garman was employed to teach singing-school, and the [Boscawen Musical] society purchased of him a bass-viol, paying \$14. In 1812, John Kinney was instructor, and in 1815, Moses Wingate. ... [p. 299] ... [new paragraph] In 1833, N[athaniel] D[uren] Gould, of Boston, taught a juvenile school at the academy [Boscawen Academy, chartered 1827], also one for adults. He was a composer as well as [p. 300] teacher.... The refined taste of Dea. Gould [was he a deacon? doubtful] had a marked influence upon the singers of the period. ... [new paragraph] The same year [1840] the choir at the west end employed Wm. D. Buck,--then of Concord, later, physician at Manchester,--to teach music. He was an energetic instructor, an organist, and far better acquainted with the science of music than any one that had preceded him. He taught, also, at the west end in 1841, and at the same time at the east end. He introduced the ‘Boston Academy’ collection of sacred music, and established the choirs in both churches on a new foundation.” [NH/Boscawen; Coffin 1878, pp. 296-297, 299-300]

n.d. (after 1790) – see ca. 1790

“In October, 1791, we find the first mention made of that now popular and necessary institution, *singing schools*. [new paragraph, smaller type:] ‘Voted, To raise and use the sum of £8 lawful money in hiring a singing master to teach the young people of said society the art or rule of singing psalmody.’ [new paragraph, regular type:] After this date, the singing school becomes one of the most regular items of expense on the [East Windsor church] society’s books.” [CT/Windsor; Stiles 1891, vol. I, p. 731]

1791 + 1792 + “from this time [i.e., 1792] onward”: “Another vote of importance passed this year [1791], the first of its kind, was that to employ a singing-master, ‘to instruct the Singers in the art of Psalmody for three months.’ Abner Baker was the first person employed for this purpose. In December he petitioned for an allowance for time spent in teaching singing. The next year he was paid £3 for his services.

From this time onward the singing-master became a fixture, and frequent items for his payment may be found in the record of town expenses." [MA/Northampton; Trumbull 1902, p. 529]

1791 + 1792 + 1795: "A tax was laid (1791) 'for the purpose of hireing a teacher of Musick or Instructor of singing in public Worship.' By January, 1792, the singing school was in full swing and liberty was granted to 'ye Singing Schollers to get eight loads of wood on the Society's land for the use of ye Singing School.' In 1795, a room for the school was also provided and 'some few singing Books for such scholars as be destitute.' Captain Gould and Simeon Coan were engaged as teachers and 'were desired to use their influence to procure as many of the young Gentlemen and Ladies to engage in the school and obtain the art of Singing (which is considered an accomplishment) as may be, and also to Instruct the Scholars (especially new beginners) as far as they can with convenience to themselves.'" [CT/Branford; Simonds [1919], p. 118]

1791 + 1804 + 1806: "The town appropriated £6 for a singing school in 1791. ... In 1804, the town magnanimously appropriated twenty-five dollars 'to the present singers, on condition they sing well and still continue to sing to the Edification of the Inhabitants of sd Town,' and two years after a committee was empowered to hire a singing master." [MA/Ludlow; Noon 1912, p. 56]

ca. 1791 to ca. 1806 – see between 1774 and ca. 1791

1792: "Two years before the organ was purchased [in 1794, for the First Society in Newburyport] it was voted to devote a sum not exceeding thirty-six pounds 'to be used to procure a Singing Master for a term not Exceeding Six months to instruct such of the parish as are inclined & in the opinion of such Master are Capable of learning to sing, and to hire a room & procure Such Books as they judge necessary for the purpose.' [new paragraph] So singers of some training were ready to add their voices to the organ notes and produce better music than could be heard elsewhere in the town." [MA/Newburyport; Atkinson 1933, p. 39]

1792 – see 1784

1792 – see 1791 (2)

1792, 19 March, 16 April – see ca. 1790

1792, 2 April + 1808, 9 May: "April 2, 1792: 'Voted to give ten pounds for the encouragement of singing for the year ensuing.' This is the first vote of the kind found in our records. It was to pay a teacher. No one received money for singing. It was deemed a privilege to aid in this part of public worship; and is it not a privilege? ... [new paragraph] May 9, 1808: Voted 'eighty dollars for the encouragement of the singing.'" [MA/Medford; Brooks 1855, pp. 247-248]

1792, 19 April and earlier (n.d.): “[Reverend Charles Stearns, pastor in Lincoln from 1781 to his death in 1826]...seems to have been blessed with an ear , as well as a soul, for music. On this topic he even warmed into eloquence;...there are passages in one discourse of his which throw such gleams of light on several points of interest that quotation at length is justified. The sermon in question was preached here in Lincoln, and on this site [i.e., in the first meetinghouse], upon the 19th of April, 1792...at ‘An Exhibition of Sacred Music.’ ... Addressing the ‘brethren and sisters of the choir,’ Mr. Stearns exclaimed, ‘With pleasure have we beheld your zeal, and the animated diligence of your teacher [a footnote in the published sermon identifies this teacher as Isaac Lane of Bedford, Mass.]. We have often had our ears refreshed by [p. 52] your agreeable performances.... When sounds bold and strong have set forth the majesty, the power and eternity of God, when lofty notes celebrated his glories “which transcend the sky,” when menacing tones have shown the dangers of the wicked “on slippery rocks ready to fall into ruin” [free quotation of Watts text set by Daniel Read in GREENWICH?], when tender and plaintive accents called our attention to “Jesus nailed to the tree,” when voices softer than the gentlest breeze expressed the care of Jesus over his flock, “hearing their prayers, and wiping their tears away,” such touches so true to nature, could not fail. Mute attention, expressive features, and melting eyes declared the sensations of the assembly. To you we owe the revival of sacred music in this place, which had well-nigh slept in silence. So long had our harps hung upon the willows, that we began to fear that they would be wholly useless. But the songs of Zion are revived, and sweeter than before.” [MA/Lincoln; Lincoln 1905, pp. 51-52] [see also 1784 + 1788 + 1792 in this file]

“from this time [i.e., 1792] onward” – see 1791

1792 + 1796 + 1807 + 1820 + 1821 + ca. 1823: “In 1792...£3 was appropriated to hire a singing master to instruct the singers. [new paragraph] In 1796 the sum of \$30 was applied to hiring a singing master.... In 1807 the committee were instructed to ‘give such encouragement to singing as they thought proper.’ In 1820 the committee were advised to ‘exhibit a subscription for singing.’ In 1821 it was ordered ‘that a singing school be set up.’ [new paragraph] ...This singing school will be remembered for its ‘master,’ Isaac Tibbals, if for nothing else. [new paragraph] Tibbals in his meridian, was the ‘dude’ of his day. When in town he either remained at Jesse Andrews’ tavern or with Dr. Joseph Foot. Faultlessly dressed in black, with low ‘pumps’ and white silk stockings, he was accustomed to tiptoe across the street from [p. 289] the doctor’s house to the tavern, frequently stopping to remove the dust from his shoes with a white handkerchief. The ‘schools’ were then held in the tavern ball-room. They were well patronized and well taught. Tibbals was master of his profession, but not of himself. He died a vagrant. [new paragraph] Josiah Todd then appeared as ‘singing master’ and ‘leader of the Congregational Church choir.’ This was not far from 1823.... [p. 291] Mr. Todd was a musician of more than ordinary ability. His schools, taught in Jesse Andrews’ tavern, were productive of good. The church music for years after his death witnessed to his earnest efforts in its behalf.... [p. 292] Is it said of Josiah Todd’s schools, that they were free, and

furthermore that he furnished lights and fuel therefor at his own expense.”
[CT/North Haven; Thorpe 1892, pp. 288-289, 291, 292]

ca. 1793: “Mr. Asa McFarland was first introduced to Concord as a teacher of music, about 1793....” [NH/Concord; Bouton 1856, p. 532]

1793 – see 1772

ca. 1793 + 1802: “In 1793 the town voted to ‘appropriate to the use of the Singers the South East Square in the Gallery of the Center Meeting house.’ At about the same time a grant of £3 [p. 60] was made ‘to Encourage the Revival of Singing in this town’; this was devoted to maintaining a singing school under the direction of the selectmen. ... In 1802 a committee which had been appointed to lay before the town some method for encouraging singing reported: ‘That the singers are Obligated to spend much time to acquire the art so as to perform that part of public worship decently, & to be at the expence of Books it is but reasonable that the town should grant them the encouragement of paying the master, & as there appears to be a number of Excellent voices that only want Cultivating we recommend that the town grant \$60 to be laid out for that purpose to be assessed on the whole town & that the new parish draw in proportion to what they pay.’ This recommendation was adopted.” [MA/Sturbridge; Haynes 1910, pp. 59-60]

n.d. (between 1793 and 1811): “I have pleasant recollections of the singing-school [at the Second Baptist Society in Newport] under the direction of Deacon Babcock, whose sacred concerts were generally well attended. I was one of his pupils.” [RI/Newport; Channing 1868, p. 107]

“In 1794, the First Ecclesiastical Society appropriated nine pounds for promoting instruction in singing conditioned on the other ecclesiastic societies doing the same.” [CT/New Haven; Blake 1898, p. 110]

1794: “A number of citizens, ‘singers,’ the warrant calls them, presented a petition praying that a teacher of music might be employed at the public charge. At the September meeting the selectmen were directed to confer with the petitioners and ‘if they think necessary to hire a singing master at the expense of the town.’ This indicates that either singing-schools had been discontinued or that they had been carried on by private subscription. Very likely there had been none for several years.” [MA/Northampton; Trumbull 1902, p. 565]

1794, March: “For the March meeting in 1794, Article 7 in the warning reads: ‘To see if the town will appoint a Chorister or Choristers to lead the singing, also what encouragement they will give Masters to teach the art of singing in the town, and give directions how often to meet for that purpose.’ Jeremiah Ingalls, Jacob Bayley and Simeon Stevens were chosen. ... [p. 175] ... [new paragraph] Just what led the town to vote in 1794, ‘that Jacob Bayley, Esq., Simeon Stevens and Jeremiah Ingalls should be choristers to lead in singing,’ we may never know. It is possible that there

was a want of harmony in the choir, in more than one form.” [VT/Newbury; Wells 1902, pp. 136, 175]

1794, 17 December – see between 1774 and ca. 1791

1794-1801 + 1804-1854: “At a meeting of the society [of the North (Scantic) Parish in Windsor], held in January, 1794, the following resolution was passed: [new paragraph, smaller type:] ‘*Voted*, To raise one farthing on the pound on the list of 1793, for the purpose of hiring a singing master to instruct in the rules and arts of singing Psalms, so that singing in divine worship may be performed *decently and orderly* in this society.’ [new paragraph, regular type:] The peculiar wording of this resolution rather leaves an impression upon the mind that things were not, in respect to that department of the exercises, just as they should have been. And the society appears now to be in earnest to correct the evil, for at the next annual meeting another farthing on the pound was raised, and Major Caleb Booth empowered to hire a singing master for the winter. [new paragraph] Again, in 1796, a vote was passed to raise one-half penny on the pound for the purpose of hiring a teacher ‘to learn the inhabitants of this society the rules of singing psalms in the congregation,’ and Daniel Osborn was appointed a committee to carry the resolution into effect. [new paragraph] The last singing school for the benefit of worship in the old church was in the winter of 1800 and 1801. [new paragraph] At a meeting held 6th October, 1800, it was [new paragraph, smaller type:] ‘*Voted*, To raise two mills on the dollar, on the list of 1800, for the use of hiring a singing-master the ensuing winter. [new paragraph] ‘*Voted*, That Capt. Asahel Stiles should procure a singing-master.’ [new paragraph, regular type:] Since the erection of the last meeting-house [completed ca. 1805], and during the ministry of Mr. [Shubael] Bartlett [1804-1854], singing schools were enjoyed every few years: the pastor himself always attended them, for he not only took a great delight in sacred music, but he believed that the meeting together of the younger part of the congregation to engage in this exercise had a happy influence on their minds, and he has often been heard to say that he could date the beginnings of several revivals of religion from the close of the singing-schools. His prayerful watch over them did, no doubt, much to prevent the evils which have come upon other ecclesiastical societies from this source.” [CT/Windsor; Stiles 1891, vol. I, p. 606]

n.d. (late 1790s, early 1800s?): Capt. Matthew Buell, of Newport [N. H.], taught singing-schools in Sutton many years, about the close of the last century and afterwards. He used to teach three afternoons and three evenings in a week while the term continued, one day at Matthew Harvey’s tavern, one day at Enoch Page’s tavern, and one day at Caleb Kimball’s tavern. [new paragraph] His schools became one of the greatest social institutions of the winter season, and were looked forward to with much interest at a period when young people in Sutton were so numerous that some school-districts, which are now so much reduced as to be merged into others, then numbered one hundred scholars every winter. [new paragraph] The recess between the afternoon and evening schools afforded a fine opportunity for the young men to display their gallantry to the girls, by treating them to a supper of

such good things as the tavern afforded. 'On one occasion,' says our informant, 'Capt. Buell's Newport school, by special invitation, came down to visit the Sutton school, had a supper together, and a fine entertainment every way.' [p. 539, new paragraph] Capt. Buell was eminent as a singing-master, made music a sort of profession, and taught in a large circle of neighboring towns; was a native of Somers, Conn., born in 1758; was a Revolutionary soldier, and lived to a great age." [followed, pp. 539-540, by story of Capt. Buell rescuing a little girl from death by freezing] [NH/Sutton; Worthen 1890, pp. 538-540]

late 1790s + 1801 + later than 1801: "From this time [late 1790s] on, there are evidences of a growing interest in singing and the ability to read notes. In the year 1801, the District made its first appropriation for musical instruction, when it was voted to raise the sum of \$25 for the purpose of hiring a singing-master. In later years, larger amounts were frequently raised for this purpose, by the Town, and even later by the Churches and by the Schools." [MA/Carlisle; Wilkins 1976, p. 99]

n.d. (late 1790s) + 1799 + 1838 + 1840 + 1842: "In the late 1790's the town began appropriating money to hire a singing teacher to improve the quality of singing during religious services. Initially, 12 pounds was set aside. In 1799 the pounds had become dollars, and 30 dollars (actually less than 12 pounds) was appropriated. For many years the town authorized money at the annual town meeting to provide a singing school for the town during the winter months. In March of 1838 and again in 1840, \$200 was appropriated for a singing school. ... Only \$150 was authorized in 1842, however." [MA/New Braintree; Fiske 1998, p. 207]

ca. 1795 – see 1790-1800

1795: "From sundry receipts preserved, and from the Society records, it appears that annual appropriations for the encouragement of music in public worship were made, beginning as early as the year 1795, when Mr. Amos Bull was instructing in that art and leading the choir. The sums appropriated vary from sixty to a hundred dollars a year. The names of David Isham, Horace Meacham, Eli Roberts, John Robbins, Lory Brace, and Alfred Goodrich appear as occasional instructors in singing, but for nearly a quarter of a century, beginning with 1795, Mr. Amos Bull was the chief man in music here. Singing schools were vigorously maintained, and the choir was composed of a goodly number of the better singers." [CT/Hartford; Parker 1892, p. 167]

1795 – see after 1772

1795 – see ca. 1787

1795 – see 1791

1795, n.d., 18 November, 13 December + 1796, early, April: "[In planning the College church, built 1795]...the front seat in the south gallery and so much of the front

seats in the side galleries as might be necessary, were appropriated for the use of music. ... The building was dedicated on Sunday[,] December 13, 1795, by public exercises... [p. 12] ... The proprietors arranged for music with the musical society of the College, giving the performers the front seats in the gallery, as has been said, and consulting 'as to the tunes which shall be sung and other matters' necessary in connection with music. The result was not wholly satisfactory and in April, 1796, they voted to '**request the inhabitants who can sing to meet at stated times for the purpose of improving in music** till such time as some measures for joining with the musical society in College are adopted.' ... [new paragraph] On the 18th of November [1795]...the proprietors voted to give to the Trustees for the accommodation of the students the west half of the gallery, except so much as might be necessary for music...." [NH/Hanover; Lord 1913, pp. 11-12]

1795, 24 December + n.d. (probably early 19th c.): "Dec. 24, 1795. The sum of £5 was voted for the support of a Singing School. 'Voted to raise a Committee of five to confer with the Singers and endeavor to revive and ameliorate the singing on the Sabbath.' ... [p. 243] ...Teachers of singing were provided for from time to time, showing that there was considerable public interest in that important enterprise." [MA/Westfield; Lockwood 1922, vol. II, pp. 203, 243]

1795-1796 + 1798-1799 + late 1820s: "Elias Mann lived for many years in Northampton. He was a man of many accomplishments. In addition to printing books he was also employed by the town to teach music in the singing schools. ... For teaching three evenings a week, in addition to leading the singing on the Sabbath during the months of December and January [1795-1796; see Daniel Jones dissertation, p. 40], he received \$26. Later he was again hired to conduct the singing school for two days a week [p. 167] during the months of November to May [1798-1799; see Jones, pp. 45-46], receiving a salary of \$50. ... [new paragraph] George Kingsley was born on July 7, 1811.... While still a youth he returned to Northampton [from Hartford, Conn.] where his name appears as an instructor in the old singing schools where choral singing flourished." [MA/Northampton; Northampton 1954, pp. 166-167]

1796 – see 1792

1796, early, April – see 1795, n.d., 18 November, 13 December

1796, 2 March, 2 November – see 1773, 14 September

1796 + 1798 + 1804: "Two hundred and sixty dollars was raised for schooling in 1796, and sixty dollars for the use of a singing school. ... [new paragraph] 1798. The same, for schools, and thirty dollars for singing school. ... [p. 588] ... [new paragraph] 1804. Three hundred and fifty dollars for schooling and sixty dollars for the 'encouragement of singing.' [new paragraph] 'Voted to hire a master to teach a singing school in town two months the following winter.'" [MA/Greenfield; Thompson 1904, vol. I, pp. 587-588]

1797: "The first recorded effort to improve the singing is dated 1797, when it was voted to build singers' seats and spend twenty dollars for instruction and for many years at different times the parish has maintained instruction in singing. Thus for more than one hundred years this church has laid emphasis upon the desirability of good singing." [MA/Brookfield; Anniversary Exercises 1905, p. 16]

"October, 1797, granted thirty dollars for the purpose of teaching a singing school for one month." [MA/Sudbury; Hudson 1889, p. 431]

1797, 24 October: "...in October 1797, the following paper was drawn up: [new paragraph] 'Sensible that it is the indispensable duty of all to be ready and cheerful to support the public worship of God in its primitive order & beauty: and sensible that singing the praises of God with musical harmony & decency is a pleasant & important branch of public worship enforced by divine authority & viewing it as hard & unequal that those who devote their time & talents to render themselves decent as the public organs of a worshipping assembly should be obliged to pay the expense of those necessary acquirements, we the subscribers do mutually covenant & bind ourselves in the manner following: [new paragraph] 1st. That we will for the encouragement and promotion of singing, pay the sums annexed to our several hands in cash or grain to a committee hereafter to be chosen by the subscribers for the disposal of the same. [new paragraph] 2nd. That a meeting of the subscribers shall be holden on Monday the 6th day of Novem. next at 5 o'clock P. M. at the present dwelling house of Justus Holley [chorister in Dorset] in this town for the purpose following—1st to choose a moderator of said meeting. 2. To choose by ballot a committee as above mentioned to dispose of the money raised by this instrument for the promotion of singing in public worship in this place, to **procure a singing master & books for the use of a singing school** if judged necessary. 3rd to see if the subscribers will adopt any other measures for a more uniform & permanent encouragement of singing [p. 103] in this place. In testimony of the above agreement we hereunto subscribe our names. Dorset, Oct. 24, 1797 [2-column list of 62 names (including Justus Holley + B. B. Downs; see I 1797) + sums (ranging from 1 to 9s., + a few "25c"), smaller type] ... [new paragraph, regular type:] We the subscribers bind ourselves by the within written instrument provided the master employed to [p. 104] instruct in singing do not belong to the United Society of Dorset and Rupert but is procured from abroad— [2-column list of 15 names + sums (ranging from 1s, 6d to 10s, + a couple "33c"), smaller type] ... [new paragraph, regular type:] Errors excepted the subscription seems to amt. to [various figures, smaller type:] ... £16. 4. 6 N. E. Currency" [VT/Dorset, Rupert; Humphrey and Lee 1924, pp. 102-104]

"Singing School. Nov. 13, 1797. The town voted to raise the sum of \$40 'for the purpose of hiring a singing master to teach a singing school.'" [MA/Palmer; Temple 1889, p. 212]

1797, 5 December + 1799, 29 October + 1820, 20 March: from diary of Deacon Joshua Jewett (1768-1862), schoolmaster + [p. 273:] "chorister and a teacher in the Sabbath school for many years": [p. 275:] "December 5 [1797] – Began Singing School tonight for the first time. ... [p. 276:] Oct. 29, 1799. Very Pleasant, Singing School in ye house. ... [p. 287:] [March] 20 [1820], . . . Form an Ed[ucational?] Society at Eve. & go to Singing School." [MA/Rowley; Jewett 1946, pp. 273, 275, 276, 287]

1797-1807: "In 1797, at the annual meeting in April it was 'voted That the Loos Contribution Collected the Courant year be appropriated to the use of Encouragement and supporting [p. 230] of Singing in the Society. To be Applied and Disposed of by the Committee at their Discretion.' Similar votes were passed in the two following years. There are also various receipts relating to the same matter, which show that the old fashioned singing school was sustained by the society. For example, one bill makes the society debtor to George Harris 'To one Quarter's Tuition of Singing School beginning 17th of July and ending 17th of Oct[.], as per agreement with the Singing Committee. £3-5-0.' Other receipts show that James Beebe, who was the sexton, received extra pay for attending the singing school, at the rate of one shilling and three pence a night. George Harris seems to have taught during 1797, 1798 and 1799. In 1800 John Woodward appears to have been the singing master. In 1802 an order on the treasury of the society was given by Guy Richards, one of the singing committee, to Col. Eliphalet Bulkeley, for 'Forty Dollars (out of the singing funds) being for use of his House etc., for the accommodation of the Singing School, and charge the same to the singing accot.' In 1804 the society instructed its committee to 'agree with Asa Dutton to teach a Singing School in this Society the year ensuing, and that the Society Committee make a Collection in the usual way in the Meeting House once in each month for the Support of Psalm Singing.' A similar vote was passed at the annual meeting in 1805. In October of the same year a meeting was warned, one item of whose business was 'to devise some [p. 231] mode for the improvement of Psalm Singing in Said Society.' At this meeting it was voted to instruct the committee to contract with a suitable teacher 'to teach psalm Singing in this Society for one year next ensuing.' [new paragraph:] Later on one **Lyman Peck** was singing master [13 pieces att. "L. Peck" 1st printed in Daniel L. Peck's *The Musical Medley*, 1808; Daniel was of Bridgeport, like New London a Connecticut coast town]. To this office he seems to have added his duties of chorister. Probably the other singing masters combined the two offices. In 1807 Majr. J. P. Trott presented a bill of \$78.98 for 'articles furnished and expenses paid * * * [sic] on account of singing school.' Among the items are ten dollars paid to 'Doctr. T. H. Rawson for 20 nights use of Mason Hall @ 50 cts,' and 'Cash paid Mr. S. Huntington \$43.62.'" [CT/New London; Blake 1900, pp. 229-231]

ca. 1798: "An elegant house of worship being secured [St. John's church, dedicated 1 Nov. 1797], an improved style of church music was demanded. The society voted to employ a singing-master, 'either with or without the Presbyterian society'..." [CT/Waterbury; Bronson 1858, p. 307]

"In 1798, 'The town voted 20 dollars, to revive singing in the town: that 4 pounds of it be laid out in the east part of the town for the above purpose, and 40 shillings be laid out in the west part, to support a cyphering school or a singing school, as the inhabitants of that part shall decide; both schools to be free for all parts of the town, and be under the direction of the selectmen.'" [MA/Whately; Temple 1872, p. 116]

1798 – see 1796

1798, 19 March: "Thirty dollars was voted 'to be expended in teaching psalmody,' at a parish meeting held 19 March, 1798." [NH/Amherst; Secomb 1883, p. 274]

"November 1798, the town appropriated twenty dollars for singing-school." [MA/Bedford; Brown 1891, p. 15]

between 1798 and 1817: "In the winter season we had regular weekly singing-schools, holding them in private houses, now in one part of the town and now in another. All the youth who had the 'ear for music' were invited and urged to attend them, and they were social and useful gatherings; presenting to us themes for study; often introducing us to new and valuable acquaintances, and to some extent fitting us for a sphere of usefulness." [CT/Derby; letter from Rev. Charles Nichols (b. 1798 in Derby; lived there until 1817) "To My Dear Christian Brother, Rev. Mr. [J. Howe] Vorce," written at CT/New Britain, 24 June 1876; quoted in Orcutt 1880, p. 294]

1798 + 1820 or later: "It was not until 1798 that the town meeting actually voted money to hire a singing master: [indented, smaller type:] Voted, that the sum of \$50 be raised by a tax, for the purpose of defraying the expense of a Singing School in said town, and a committee chosen to superintend said school. [not indented, regular type:] Once established, we see signs of the singing school surviving at least until 1820, when the Masons were allowed to construct for a hall a second story on the schoolhouse, the town reserving the liberty of using said hall for the singing meetings and singing schools. The interrelationship of town and church in this endeavor is very evident; the town support of the Singing School was to enhance public worship: [indented, smaller type:] The attention that has been given by this society to the support and improvement of sacred musick is very gratifying and praise worthy. We are especially obligated to the Singing Society for their assistance in divine worship, and for their persevering executions and sacrifices... --The Rev. Ezra Ripley" [MA/Concord; Billings 1985, p. 180]

1798 + 1824, 1 March: "In 1798, the town granted \$30 to hire a singing master. ... [new paragraph] Mar. 1, 1824, the town 'voted to grant \$100 for the support of a singing school; and that the money be divided between the two societies ["Rev. Mr. Kellogg's society," Congregationalist; "Rev. Mr. Train's society," Baptist] in proportion to the tax they pay.'" [MA/Framingham; Temple 1887, p. 338]

1798-1799 – see 1795-1796

“In 1799, we find the first appropriation made by the town for singing. They then voted ‘To allow \$9.50 for teaching a singing-school.’” [MA/Hubbardston; Stowe 1881, p. 82]

1799 – see n.d. (late 1790s)

1799, 29 October – see 1797, 5 December

1799-1801 – see ca. 1790

ca. 1800 – see 1782

early 19th c.: “The thing that comes first to mind, and perhaps as vividly as anything, is the music of the olden time; and in connection therewith Lewis Stebbins rises before the view. He had a fine commanding voice, of the tenor range, and was quite a popular teacher in his prime, which was near the beginning of the present century. The writer knew him only after he had become broken down by hard drinking and had retired mainly from the musical field[.] His last attempt to teach a singing school was made in the West Centre school-house just previous to the introduction of the ‘new style’ under Elam Ives [who came to Waterbury in 1824 or 1825]. ‘Steb,’ as he was familiarly called, started this school under very good auspices, got a new suit of clothes to begin with, kept decently sober and had a large class. Things went on very well for a time, the ‘gamut’ was mastered, most of the scholars could find the *mi*, could ‘raise and fall’ the eight notes and were beginning to ‘put the parts together,’ when an unfortunate incident occurred. On a certain evening several roughs came in, intent on mischief. The school opened and singing began, but was interrupted by loud talking and laughing. The master stood on his dignity—which was probably sustained at its full height by a liberal potion of *aqua vitae*—and an altercation ensued which ended in a ‘clinch’ and an ignominious rolling of the parties on the floor. At this point the school was in commotion, and there was a general stampede.... This row broke up the school and pretty effectually closed the musical career of a man who but for his intemperate habits might have won distinction in a very honorable and useful calling. [new paragraph] Mr. Stebbins represented a kind of singing which had been popular for many years, but was destined soon to be superseded by a style different in almost every particular. [CT/Waterbury; Anderson 1896, vol. III, p. 1068]

n.d. (probably early 19th c.): “At other times, sums were raised by subscription, and teachers hired from abroad.” [CT/Norfolk; Roys 1847, p. 31]

n.d. (probably early 19th c.): “Daniel Adams was born in 1776. He is said to have been ‘a small, active man’ who taught many singing schools.” [MA/Boxford; Manny 1930, unpagged]

n.d. (probably early 19th c.): “We find then, at the beginning of the second century of the existence of the church, the service of praise was sustained by a large choir,

accompanied by wind and string instruments, usually a violin, flute, clarinet, bass viol and double bass, the two latter being the property of the society. ... [new paragraph] The choir consisted of thirty persons of both sexes, under the direction of a chorister, who was usually a tenor singer. This leader was the only individual who received compensation, and **it was stipulated in his engagement that he should teach a singing-school, which any person in the society could attend for improvement in singing.** The singing-school was usually held in the court-house, sometimes in the bank building, was promptly attended, and its weekly meeting an occasion which was eagerly looked forward to by the young people, especially for its social as well as musical advantages. Frequently the rehearsals of the choir were held at the various houses of the singers, and were most enjoyable occasions. Concerts, or musical entertainments, were of rare occurrence, consequently, the weekly rehearsal, combining so much of recreation with musical instruction, was attended with an interest and promptness unknown to the 'volunteer choir' of the present day. On the Sabbath, they promptly appeared, bringing with them their music-books, many of them their luncheon, and in cold weather, their foot-stoves, making themselves as comfortable as possible under the circumstances. Doubtless the singers and players here to-night can appreciate the difficulty of keeping the pitch, and handling the bow, and fingering the strings and keys, at a temperature frequently below freezing." [NH/Concord; Carter 1881, p. 321]

n.d. (probably early 19th c.) – see 1795, 24 December

n.d. (probably early-mid 19th c.): "Besides the singing masters [who taught for the Congregational church] mentioned, were Hervey Smith, Benjamin Eastman, David Clinton, Joel Ray, Elam Ives, Julius Ives and William Ives. The latter [i.e., the last?] taught at the old tavern, while Julius Ives held forth in a large chamber at Amasa Thorp's." [CT/North Haven; Thorpe 1892, p. 292]

n.d. (probably early-mid 19th c.): "Other instruction in vocal music, which followed in the course of years [Ichabod Johnson teaching in Rindge in 1801 + "succeeding years" has just been mentioned; Marshall Wilder teaching in 1819-20 is coming up], was given by Mr. Miller, Dea. Clark, Rev. Mr. [Isaac] Willey [1793-1883; minister at various times in Rochester, Goffstown, + Pembroke, all probably N. H.], and Mr. Hutchins, from abroad, and Obadiah Carlton [1770-1854; in Rindge until ca. 1817], Joseph Davis [1784-1849?], George Robbins [George W. Robbins, 1812-1864?], and Stephen B. Sherwin [1805-1861], of this town. Rev. Isaac Willey will be remembered, in later years, as the efficient agent for Home Missions. ... In the winter of 1819-20, Marshall P. Wilder [1798-1886] gave a course of instruction in vocal music. The tuition was free, and the course ended with a grand exhibition, which is vividly and pleasantly remembered by many still living. Among the pieces rendered on this occasion were 'Hailstone Chorus,' and 'Strike the Cymbals' [*recte* ...Cymbal; by Vincenzo Pucitta]. They did strike them, and in a manner that awoke the amazement of the audience. 'The Horse and his Rider,' and other selections, which at that time were regarded as difficult pieces of music, were also rendered. All the aged people, 'with an [p. 269] ear for music,' describe this as a little the best

entertainment ever enjoyed in Rindge [*sic*]." [NH/Rindge; Stearns 1875, pp. 268-269]

n.d. (probably early-mid 19th c.): "The [singing] schools were usually conducted for a limited period (two weeks to a month). Sessions for children were held during the day, sometimes at private homes, sometimes at the meetinghouse, and sometimes at public schools. Sessions for older youth and adults were frequently held in the evening." [NH/Temple; Temple 1976, p. 767]

n.d. (probably early-mid 19th c.): "The district schoolhouse was the place where were held singing and spelling schools, prayer and class meetings, lawsuits, justice trials, lyceums and lectures." [VT/Newbury; Wells 1902, p. 205]

n.d. (probably early 19th c.) + late 1830s-late 1880s: "...The Town shone by its Musick! If, however, old Samuel Partridge and his son Sylvester had not come early to The Town [no evidence that Samuel (1741-1776), Sylvester's dad, ever came to Alstead; he died fighting in the Revolutionary War; Sylvester came to Alstead, apparently from Londonderry, NH, in 1783, aged 17], the earthy-celestial practicing might have passed away like the varmint and the b'ars and left little influence behind it; but the Pa'tri[d]ges did wing their way in, to start a line of singsongers who could not be quenched for more than a century. Sylvester [1766-1850] had three sons, Willard, Alfred [1817-1901] and James [1819-?] [*recte* grandsons; at least, Alfred and James were sons of Sylvester's son Theron; I haven't located Willard], and all of them led The Town's religious choirs and 'kept' singing- [p. 258] school, the two younger ones each for more than fifty years, beginning around the 1830s. [new paragraph] Until these brothers had set about their farming-musick careers, Singing Marster Barrett was imported from Warren [NH? VT? MA?] to lead a singing-school at Paper Mill Village [i.e., Alstead] where he got \$2.00 an evening for teaching the 'large school.' This was not the year-in-year-out singing-school of later years but a special effort which lasted until the subscribed \$70.00 had been used up, with classes held four afternoons and four evenings each week at Mr. Cragin's. [new paragraph] Everybody was eager to get chores done early and be off to singing-school kept by either Willard or Alfred Pa'tridge in both Midel of Town and the East Parish, but those held in Deacon Isham's Hall at the latter place were as gay as a real party with folks coming from up Marlow way, the South woods, down at Mill Hollow and even from Way's Flats at the foot of the Long hill. So great was the interest that when Lowell Mason, famous music-man from Boston, opened a fortnight class at Keene, some of The Town's belles packed their carpet bags and started on their first trips away from home. Fourteen miles was a long way from your own bed which had never before been empty. During Alfred Pa'tridge's young manhood he kept singing-school in some town every evening except Sundays and Wednesday—prayer-meeting night—and yet folks used to say, 'Alfred, he spoils all the rest of the choir with his tremolo.' His friend Joseph Wood assisted him by holding the tuning fork and finding the key for the class. 'Joseph was good at bitin' the tunin' fork between his teeth.' 'Ting,' would go the little instrument with its clear bell-like note and the singing-school was off on its weekly flights of glory. [new

paragraph] Although brother James Pa'tridge was only a year younger than Alfred, his singing-schools came somewhat later, around [p. 259] Civil War times, and were never forgotten by his pupils. [new paragraph, smaller type:] 'James he had the singing-school a little later and we went every Thursday and Friday evening at candlelight. We had to hold a book in each hand because the words were in one and the parts in the other. They were the Psalter, Concordia, Dulcina, Diapason, the Chorus Glee Book and many another. I remember that pretty song, "Guadalquivir, gentle river," special, it flowed along so smooth. James would make us do scales and absolute pitch, and glees and hymns, and then the church anthems for Sunday. We were young and old. James beat time with a feruled-stick on a songbook and wrecked one book each season. Singing-school was in the vestry downstairs but before the grand new organ came they had fiddles and a bass-viol upstairs for Meeting. The Pa'tridge boys could make you learn to read most any kind of music.'" [NH/Alstead; Rawson 1942, pp. 257-259]

"In 1800, the Town voted not to hier [*sic*] a singing school-master. An article was read to see if the Town will give any encouragement to those persons that are disposed to learn the art of singing, that the singing may be carried on in good order in the meeting house. At the next meeting \$40 was appropriated: the Baptists to draw their equal proportion. At that period the singing was congregational, and was often very poor and tended not to edification." [MA/Chelmsford; Waters 1917, p. 681]

"June [1800]. Mr. Jacob Kimball begins to keep a Singing School, of which School I [Jonathan Hayward, age 12] am a Scholar." [MA/Danvers; Hayward/Danvers 1915, p. 53]

1800 + 1802: "In the records of St. Michael's Parish the first mention of it [music] is found in the minutes of the annual meeting of the First Episcopal Society on November 20, 1800, when \$30 was appropriated for the support of music for the ensuing year. A second vote immediately following provided 'that the Society's Committee employ three teachers from the chosen Quaristers to teach Music in the three Churches in said Society, viz. one third or ten dollars at St. Michael's Church, one D^o at the West Church & one Ditto at Milton.' From the wording of the vote it is evident that there were choristers already functioning, and perhaps had been for some time, and it also seems reasonable to assume that this was not the first time money was appropriated for music. ... [p. 153] ...another vote [was taken] at a meeting on November 8, 1802, 'that the Society pay to some suitable teacher or teachers of music said money [how much?] one third to be paid out for the benefit of singing in Milton one third for the New Church and one third for the Old Church.'" [CT/Litchfield (Milton is part of Litchfield); Brewster 1954, pp. [152]-153]

1800-1806 – see 1782

n.d. (probably ca. 1800) + 1810 + 1811: "[memories of Mrs. Achsah (Sawyer) Allan (1800-1886) from shortly before her death; she would have been 11 when the

school taught by Thomas Beede was held, and was too young to attend Joseph Herrick's school, if indeed it was held during Rev. Fisk's ministry:] '... In 1811 Mr. [Rev. Thomas] Beede [pastor in Wilton 1803-1829] invited all the children who would like to learn to sing to meet at the school-house near the meeting-house, and he would instruct them. At the day appointed there was a great turnout. The school was quite a success, there were some most excellent voices. It did not take long to learn the rules for vocal music in those days; the rising and falling of the notes were soon accomplished. The first tune practised was "Little Marlborough," the second was "Plymouth." When we could call the notes, we imagined ourselves quite singers, with the praise of our instructor. Very few of that school are left to remember it now. In the ministry of Mr. [Abel] Fisk [minister from 1778 to 1802] they had what is termed congregational singing. ... At last [probably ca. 1800] the younger singers wished to improve, and a Mr. Herrick [probably Joseph Herrick (1772-1807) of Milford, N. H.] was hired to teach. He had three sessions a day, the tunes were lively and they had a great interest in them.['] ... [p. 256] ... [new paragraph] ...He [Rev. Thomas Beede] gave several lectures on music in the winter season, and in March, 1810, there is a note of his having preached before the singing school." [NH/Wilton; Livermore 1888, pp. 65, 256]

n.d. (probably between ca. 1800 and 1814): "SAMUEL BELCHER [son of Supply Belcher, born 1780, died 1814]...in early life acquired a good education, and became a school teacher of considerable celebrity. During the winter season he taught singing school for several years." [ME/?Farmington; Butler 1885, p. 382]

1800-1802 + n.d. + 1815 + 1825-1840 + n.d.: "Singing-schools, so common in this century, were almost unknown before 1800. The first known in this town was taught by Capt. Elisha Wales in East Randolph in 1800. In 1801 and 1802 Isaac Alden taught in the old Turner Tavern; Jacob Whitcomb at various times, and probably in both parts of the town; and it is likewise true that most of the leaders of the choir, Nathaniel Hunt, Lieut. Samuel Thayer, and Ansel Hudson, taught at different times. Mr. Nathaniel Shaw, from Abington, was a distinguished singer in his day. **He it was who placed the voices on their appropriate parts. Before his day the air was sung by men's voices, the tenor by the women, as it was regarded an immodest presumption for women to take the leading part. This, like almost every step of advance, was a point of difficulty, and occasioned much disturbance. Some men were unwilling to give up the air, and some women who had been accustomed to sing the tenor were unwilling to sing the air, and continued to sing the tenor during their musical lives.** Mr. Shaw first trained pupils in this town on the intervals of the scales, and taught them the exact import of flats and sharps and the signatures of different keys. He was a prominent singer in this part of the State; for when the Neponset Musical Society, embracing members from Abington, Weymouth, Randolph, Milton, Braintree, Quincy, and Dorchester, was formed, he was chosen leader. He was teaching when Rev. Mr. [Thaddeus] Pomeroy was installed [13 November 1815], and sang on that occasion under the leading of Lieut. Samuel Thayer. Henry Thayer was an acceptable and efficient teacher in and out of the town for a number of years—*i.e.*, between 1825 and 1840. He was distinguished for

a full, clear, and smooth voice. ... [p. 101] ... [new paragraph] Mr. Marcus Colburn, from Dorchester, taught for successive seasons in this and the neighboring towns; and by his clear, sweet, yet powerful voice—a voice capable of the lower bass notes, yet reaching with ease and sweetness the highest notes of the air—gave a conception of what the human voice could do which few persons had before. He had great genius in imparting boldness and enthusiasm in effort to reach a higher degree of art. He was persistent in his faithfulness of drill, till his conception of art was reached by his pupils. His influence is still felt. It was a loss to New England when he transferred his residence and work to New York city.” [MA/Randolph; Randolph 1881, pp. 100, 101 (from “History of the Psalms and Hymns and Music of the First Church of Randolph” by Rev. Asa Mann)]

ca. 1800-1850: “Lewis Stebbins of Longmeadow, Mass., had charge of the choir for a time, and also taught a singing school.” [CT/Waterbury; Anderson 1896, vol. III, p. 1063]

1801: “...in 1801 we find that a vote was passed to devote \$60 for the purpose of promoting ‘Psalmody in said society.’” [i.e., the First Ecclesiastical Society of Cheshire—probably Congregational] [CT/Cheshire; Beach 1912, pp. 240-41]

1801: from account book of Benjamin Todd (1744-1823), tailor: “1801 to one third of my house for Singing School 0—12—0” [MA/Rowley; Jewett 1946, p. 226]

1801 – see 1772

1801 – see late 1790s

“March 5, 1801 – Vited [*sic*; “Voted” mis-transcribed?] that the sum of thirty dollars be assessed upon the polls and estates for the use of hiring a singing master.” [MA/North Brookfield; Fiske notes]

1801, 9 March: “Voted That this Town will pay the expenses of the singing school the last winter amounting to Thirty five dollars and forty one cents, that the selectmen be directed and they are hereby directed to draw orders on the Town Treasurer for payment of said sum.” [MA/Brookline; Brookline 1875, p. 438]

1801 and “succeeding years”: “The name of the first music-teacher of whom any reference can be found is Ichabod Johnson, who conducted a school in this town in 1801, and several other schools during the succeeding years. Mr. Johnson also taught a singing-school in New Ipswich, and Kidder’s excellent history of that town pays him the following doubtful compliment:....” [for passage from Kidder 1852, see above, ca. 1787 + n.d. (“soon after” 1787) + 1795 + 1805 or 1806 + n.d. (“very soon afterwards,” i.e., after 1805 or 1806)] [NH/Rindge; Stearns 1875, p. 268]

1801 + n.d. + 1815 + “for a half-century after” 1815: “The evening Singing School was a popular thing a century ago and was the pattern for the ‘Community Sings’

recently introduced in many of our cities and towns. In 1801 the town granted 'for to hire a room and for Candles & fire wood for the Use of Singers in this Town the present year . . . \$10.' [footnote: "Town Rec."] There were doubtless some in town, however, who looked upon the gatherings as sheer tomfoolery—some freakish new idea. And on one occasion, when a committee was appointed to see if the singers couldn't use the school house at the Centre, it reported back that they had 'got no encourage' from the proprietors. [footnote: "Town Rec., II, 253, 254."] The singing school became so popular that an appropriation of \$50 was made in 1815 to 'enco[u]rage the Singing,' [footnote: "Town Rec., II, 319."], and it was a source of great enjoy- [p. 282] ment for old and young for a half-century after." [MA/Walpole; De Lue 1925, pp. 281-282]

later than 1801 – see late 1790s

1802 – see ca. 1793

1802 – see 1800

1802, 2 March + 1803: "In 1802, March 2, the town [new paragraph, smaller type:] Voted to raise forty dollars towards hiring a singing master for the purpose of instructing schools. [new paragraph] Voted a committee of three to expend the same; Chose Samuel Dakin, Rufus Houghton, and Cap^t Pope Com^{ee}. [p. 155, new paragraph] Rec. of the Selectmen, forty dollars in full for teaching singing school for the year 1803. Samuel Dakin. [new paragraph, regular type:] ... Dakin, as it appears by the records, was the first teacher of a singing-school in the town." [NH/Jaffrey; Cutter 1881, pp. 154-155]

1802, 13 December + 1805, 14 October: "December 13, 1802, the first preceptor [of the new Attleborough schoolhouse], Mr. Israel Day, Jr., was chosen, and it was voted to let the house for the purpose of singing. ... [new paragraph] ... October, 14, 1805, 'Voted that a singing school may be kept in said [school] house provided that it does not Interfere with the school usually kept.'" [MA/Attleborough; Daggett 1894, p. 331]

1802 and "some years later": "...on the day before Christmas one hundred and forty-five years ago, at a meeting of the Society, provision was made for a room, firewood and candles in order [p. 54] that the singers might have a comfortable place in which to practise. This provision was often if not generally continued with occasional arrangements for the employment of a singing teacher. Some years later a Mr. William Ingham, who seems to have instructed the singers from time to time, offered to continue the good work without charge.... After the Academy was built just north of the site of Grace Church the upper room of it was sometimes used for rehearsals..." [CT/Saybrook; Chapman 1947, pp.53-54]

1803: "The ensuing year it [the town of Dunstable] voted...to raise \$30 for the support of a singing school." [MA/Dunstable; Nason 1877,p. 160]

"1803. The town voted \$60 to support a singing school." [footnote: "The singing schools were generally kept at the hall of the Academy [Framingham Academy; building completed by late 1792, Academy incorporated 1799; see p. 80]. The same hall was also used, during the intermission of public worship, as a place of retirement and refreshment, for such as did not return to their homes."] [MA/Framingham; Barry 1847, p. 122]

1803 – see 1772

1803 – see ca. 1790

1803 – see 1802, 2 March

1803, April: "The following April, Amos Noyes received \$25.00 for 'teaching a singing School for said Parish.'" [ME/Portland; Small n. d., p. 3]

1803-1804 + 1806 + 1820: "Efforts to improve the quality of the singing were made several times, and finally in 1806 the town voted six dollars for musical instruction. ... [p. 614, from "Music In Keene" by Gardner Barrett:] The music of churches was of prime consideration in early years and singing by the congregation was considered an important part of public worship. To better the quality, Keene, in 1803-04, appropriated \$60 to teach the people to sing. The town was not always so generous in this regard and many times flatly refused such an appropriation, though in 1820 it did vote \$50 to give such instruction to both the Congregational and Baptist Societies." [NH/Keene; Keene 1968, pp. 35, 614]

1803 or 1804 – see ca. 1780

1804: "The record book of the Northwest Parish of Cambridge Singing Society contains the Constitution of the Society, with this preamble; 'As music constitutes one very essential part of public devotion, and as its spirit is become something languid, and its genius seems about to withdraw; we, the subscribers, being fully inspired with these ideas, do form ourselves into a Society for the purpose of reviving the spirit, and improving ourselves in the art of music. Justice our principle, Reason our guide and Honor our law.' [new paragraph] The first article of the Constitution provides for an annual meeting of the Society on the first Monday in December. The second, for a president, secretary and treasurer; and to be chosen every six months, one chorister and four assistants, one for the tenor, two for the bass, and one for the treble, whose duty was to instruct in their respective parts of music, also to select the music, appoint meetings for practice, and purchase requisite materials. Article fifth imposes a fine for non-attendance of members, &c., and every member shall sit in the singing seat on Sundays when he is at meeting. The articles number eleven, and are dated June, 1804, when the names of the members were,-- [33 names, all males].... On Dec. 5, 1804, Artemas Kennedy was chosen president, Isaac Locke secretary, A. Kennedy chorister, Daniel Locke and John Perry bass

assistants, Isaac Locke tenor assistant, Jason Kennedy treble assistant, James Hill treasurer." [MA/Arlington; Cutter 1880, p. 111]

"1804. Granted \$30 for a singing school." [MA/Berlin; Houghton 1895, p. 55]

1804 – see 1791

1804 – see 1796

1804 and "a few years afterward": "1804. ... MUSICAL INSTRUCTION. An article was inserted in the town-meeting warrant to see if the town would appropriate a sum of money for the support of a singing-school. Negatived at this time, though a few years afterward such appropriations were made." [MA/Medfield; Tilden 1887, p. 203]

1804-1854 – see 1794-1801

1805: "...in the same year [1805] the Society's Committee 'was empowered to provide for the teaching of singing, if they thought best.'" [CT/Meriden; Meriden [ca. 1904], p. 84]

1805 – see 1772

1805 – see ca. 1790

1805, 14 October – see 1802, 13 December

"December 15, 1805. [new paragraph] At a meeting of the first Church or Old brick Society at their meetinghouse after divine service in the afternoon at the request of Mr [Elias?]*] Mann, to know if the Society would raise his Sallery as Choirester and singing master from the sum of One hundred and fifty dollars per Year to the sum of two hundred and twenty dollars per Year. [new paragraph] On motion whether we would give Mr Mann two hundred and twenty per Year Sallery. [new paragraph] Voted in the negative. [new paragraph] On Motion whether we would give Mr Mann any more than One Hundred and fifty dollars per year Sallery for the above mentioned services. [new paragraph] Voted in the negative. [new paragraph] Voted to dis[s]olve the meeting." [MA/Boston; Pierce 1961, vol. 40, p. 611] [*]"The Music of the Congregation / The Organists and Music Directors / at the First Church in Boston" (firstchurchbostonhistory.org/musicleaders.html) lists, in 1805, "First Church Collection of Sacred Musick," with this note: "Elias Mann, compiler; for the Church *Singing Society*."]

1805, 27 December 1805: "...The singing school kept by Mr. Holyoke begins this evening." [MA/Danversport; Putnam/Danvers 1916, p. 64]

1805 or 1806 – see ca. 1787

1805 or 1806 + 1821 + 1826 + 1827 + 1828 + 1829: "A singing school was taught in 1805 or 1806 at Newton Centre, by Mr. Jacob Richards, in a hall in the old house formerly owned by Ebenezer King, then by Deacon White, sen., and since by the late Timothy Walker. [new paragraph] A singing school was taught, in 1821, in the old school-house at West Newton by Mr. Stetson, of Waltham; in 1826 at the Upper [p. 757] Falls, by Mr. Jonathan Aldrich, in the Hall of the hotel; in the old school-house at Newton Centre, in 1827, by Mr. John Bartlett, of Boston; in 1828, in the same place, by Deacon N[athaniel] D[uren] Gould, of Boston, and in 1829, by Mr. Fenno, of Abington. This was the last school taught by teachers from out of town." [MA/Newton; Smith 1880, pp. 756-757]

n.d. ("very soon afterwards," i.e., after 1805 or 1806) – see ca. 1787

n.d. (ca. 1806) – see between 1774 and ca. 1791

"The list of 1806...contained the following: [indented, tighter vertical spacing:] '2 Quir[e]s Music Paper \$2.00 / Paid for writing music 5.00 / Mending pitchpipe .12 ½ / 29 Singing Books @ 3/ [← slash in original] 14.50 / 4 pamphlets of Cooper's Anthem 1.00 / Bass Viol Strings 4.00 / 5 Village Harmony 4.17 / Paid boy for carrying books 2.00 / [p. 4] John Pratt for binding 29 Singing Books 14.50 / Candles for use of School last year 2.75'" [ME/Portland; Small n. d., pp. 3-4]

1806 – see 1791

1806 – see 18-03-1804

1806, 14 March: "I [Jonathan Hayward, 18] sign with the Singing Society to support the singing school, which is to commence next Wednesday." [MA/Danvers; Hayward/Danvers 1915, p. 55]

1806, 15 March: "Last evening [presumably at singing school] made choice by written votes of 3 leaders in each part, viz., tenor, treble & Bass. But I am confident that they have made choice of an Incapable one as the 2d leader of the Bass." [MA/Danversport; Putnam/Danvers 1916, p. 65]

1806, 16 March: "Last evening had open doors in our singing school [taught by Samuel Holyoke] for spectators & there appeared a large number & we believe that we gave them tolerable satisfaction. I went to meeting [today, Sunday] & sat in the singing seats for the 1st time." [MA/Danversport; Putnam/Danvers 1916, p. 65]

1806, 23 March: "Mr. Holyoke finished his school last evening and by the desire of his scholars gave his answer to keep a month more." [MA/Danversport; Putnam/Danvers 1916, p. 65]

1806, 28 March: "I, with Mr. [Joseph] [←square-bracketed insertion in original] Stearns & Doke, went over to Kimball's singing school last evening." [Samuel Holyoke teaching a singing school in Danversport at this time; where exactly was Kimball's school?] [MA/Danversport; Putnam/Danvers 1916, p. 66]

1806, 28 April: "Mr. Kimball's [school] singing at Mr. Felton's, it being the last evening there were a good many spectators. I was perfectly satisfied that ours [the singing school taught by Samuel Holyoke that Putnam was then attending] was its equal without any prejudice." [MA/Danversport; Putnam/Danvers 1916, p. 67]

1806, 4 May: "Last evening [a Saturday] we had a general assemblage of spectators at our singing school [taught by Samuel Holyoke]. The performance lasted from 7 to half past 10 o'clock in which we hope we have gratified their curiosity. Our scholars propose meeting together every Saturday evening for a term." [MA/Danversport; Putnam/Danvers 1916, p. 68]

1806, 6, 15 May: "B[ass] Viol got, carried to school, 15th." [MA/Danvers; Hayward/Danvers 1915, p. 55]

1806, ca. 1 November to late 1807 – see between 1774 and ca. 1791

1806, 20 November and throughout the 6 months before: "There was an educated lawyer in Topsfield, who, after he had, as he said, plead one thief clear, left his profession and took up that of writing and teaching music. His name was Jacob Kimball. He was a tall, portly man, not quite faultless in his habits, and was employed to teach six [p. 129] months, which [i.e., while] the brick [meeting] house was building, with a view to having a well-drilled class ready to sing at the dedication [which occurred on 20 November, 1806, when the writer, Samuel Preston, had just turned 14]. There were about half a dozen boys of nearly the same age, of whom Nathaniel Pope and myself alone now [in 1869] remain, who sang counter. Music has taken many new names since then. Fa, sol, la, and mi, were all the names to notes that we knew in those days. Master Kimball had taken considerable pains to drill us for the dedication, as we had an important part to perform there. We were to sing on that day the old Selby anthem, 'Behold God is my salvation, I will trust and not be afraid,' in which there is a counter solo of some importance to the tune, and as it was to be the first time we ever sang in public. Mr. Kimball felt rather solicitous about our pluck, and I can see him now, partly turned around, for he had placed us near him, in his rear, his trembling hand beating time for us, while we performed the feat. I believe we did it to his entire satisfaction, as he called us 'brave boys,' when it was over. There was a good old lady present, one of the best-natured women in the world, the same who rode on the pillion [pillion: a cushion attached to the back of a saddle for an additional passenger]. She did not perhaps understand music very well, and in relating to her companions the incidents of the dedication she said: 'the singing was beautiful, but in singing one tune, they all got stopped but the boys;' [punctuation *sic*] and she thought they deserved a great deal of credit for carrying them through. Master Kimball wrote a

piece of music expressly for the dedication. It was made applicable to the words of Dr. Watts'[s] 48th psalm, 2d part, short metre ["Far as thy name is known..."; in Kimball MS.?]. The words were perhaps better adapted to Solomon's Temple than to our new house, though that, for the place, was quite a noble structure, and was much praised at the time." [MA/Danvers; Preston/Danvers 1919, pp. 128-129]

1807 – see ca. 1790

1807 – see 1792

possibly late 1807-1811 – see between 1774 and ca. 1791

1807, 13 October: "The fourth vote of the meeting [of the West Cambridge Musical Society] appropriated unanimously a certain sum of money for the use of a new singing-school. Three persons were selected to take charge of said school, viz.: Artemas Kennedy to instruct the tenor and to be considered as chorister, Isaac Locke to instruct the treble, and Walter Russell for the bass. That the sum of [p. 115] eighteen dollars be appropriated to compensate the instructors, and the *Village Harmony* to have the preference to any other book. The instructors to receive the money of the Parish Treasurer, and to furnish wood, candles, and all other materials necessary for the use of the school. [new paragraph] At the meeting of the Singing Society on Dec. 24, 1807, James Hill was moderator, and the regular officers of the organization were chosen. Eighteen dollars were appropriated for the singing-school, and the instructors to receive one dollar per evening, including room-rent." [MA/Arlington; Cutter 1880, pp. 114-115]

1807, 9 and 14 December: "Dec. 9. Singers met to see about a school. / 14. Met again and chose A. P. [?] and gave him 1 doll. per night and I signed." [MA/Danvers; Hayward/Danvers 1915, p. 57]

"afterward" (i.e., after 1807) – see ca. 1790

"...in 1808, the Church voted in public meeting this request:-- [new paragraph, smaller text:] "That the singers among us meet and if possible unite in opening a Singing School for their own improvement and for the instruction of those young persons among us who may wish to become acquainted with this useful art."" [MA/Medfield; Jameson 1877, p. 74]

1808 – see 1789, 22 October

1808, 5 January: "Barn raisings, wood choppings, quilting parties, and hog butcherings were from early days a part of the social life of this community. To these must be added in the new century [the 19th c.] the singing school. Especially for the young people this was a form of social life sanctioned by their elders, and to the younger generation an outlet for the expressions of social interests other than music. In the papers of Colonel Isaac G. Reed is a form of contract governing the

holding of such a school, drawn apparently in the correct and moral English of Colonel Reed. Since it offers considerable insight into the organization and *raison d'être* of such a school. As well as the cultural life of the community in this period, it follows here in full: [new paragraph, indented, smaller type:] Being impressed with the idea that singing is an ornamental part of the forming of society, and a part generally performed in the publick [p. 73] worship of God. We the young people of Waldoboro wishing for a singing school severally agree to the following rules, viz., That we choose a committee of three to regulate said school and select such tunes as are useful to be sung in publick worship, with the assistance of the Master; that we hire a Master to keep a school three months three evenings in a week; that each scholar find his own light; that we promise to pay unto Mr. Joseph Kidder our proportionable part for tuition and firewood not to exceed nine shillings; one half to be paid after the school has kept six weeks, the other half when the school expires. [end of indentation; new paragraph, regular type:] This document bears the signatures of the following young beaux and belles of the village: [30 names: 20 males, 6 females, 4 ?]... [new paragraph] There is a similar document in the Reed papers drawn up for the town of Jefferson, and both bear the date of January 5, 1808. The equal mixture of German and Puritan names on this roster suggests the degree of social amalgamation existing at this time between the two races, at least within the confines of the village district." [ME/Waldoboro; Stahl 1956, vol. II, pp. 72-73]

1808, 25 February – see 1790-1800

1808, 9 May – see 1792, 2 April

1808-1809: "The repairs on the bass viol in 1809 was done by Elliott Libby, and cost \$4.00, and the sum of \$21 was paid to one James Poole 'to the use of my great Chamber with Fires & 21 lights, from Nov. 19, 1808 to April 10, 1809.' Willm. Cooper supplied 6 copies of an unnamed Anthem for the Ordination of Dr. Nichols." [ME/Portland; Small n. d., p. 4]

ca. 1808 or later + 1819: "...the Second [Congregational] Church about the beginning of this century gave much attention to the improvement of its psalmody, organized a voluntary choir which met for practice twice a week under the leadership of John Yeomans at the Newport Academy, and afterwards had a most successful [p. 53] singing-school, at which Joel Read's 'New England Selections' [*The New-England Selection; or Plain Psalmist*; eds. in 1808 + 1812] was the anthem book. A bass viol was introduced in the year 1819. This plan greatly improved the service of song in the house of God." [RI/Newport; Wallace 1896, pp. 52-53]

1808 + 1821: "At a society meeting held in 1808 it was voted that the committee provide for teaching singing. At a meeting held in 1821 it was voted that the singing committee be authorized to unite with the Episcopal Society in employing a singing teacher. These are the only references to singing schools on the early records." [CT/Meriden; Gillespie 1906, p. 146n, 1st numbering]

ca. 1808-1810 + n.d. (probably late 1810s to at least 1830): "Following hard on the coming of the Pa'tridges came William Slade [1790-1837] to [the world, and specifically to] the southwest corner of The Town, round about [6 August] 1790, and with him came his fiddle [one assumes he wasn't playing the fiddle quite as early as 1790]. From this date until 1820 when William left town for greater heights he was the musical light in that quarter, and 1837 found him [dying from an encounter with a milk wagon,] a professional fiddler in an Albany theatre. ... Then, as in the Pa'tridge family, the gift was passed down through the generations [*recte* "the gift was shared within that generation"] and Samuel [1797-1857] and Allen [1796-1884] Slade, with their tenor and bass voices, respectively, became the singing-school marsters [*sic*] of the Slade District. When Samuel died, his brother [*recte* first cousin] Allen never sang again [see Thomas Bellows Peck, *William Slade of Windsor, Conn. and his Descendants* (1910), p. 63]. Cousin [*recte* Allen's cousin, Samuel's brother] Horace [Thompson] Slade [1809-1894] also had his hand at leading a singing-school [as did Samuel and Horace T.'s brother Enoch (1787-1866), ca. 1808-1810 in Brookfield, Vt.]." [NH/Alstead; Rawson 1942, p. 259; NH/Alstead + VT/Brookfield; Peck 1910, pp. 46, 61-63, [67], 72, 74, 80]

"1809. Voted \$30 for a singing school." [MA/Berlin; Houghton 1895, p. 57]

1809 – see 1790-1800

1809, 12 June: "In the evening had the pleasure of an invitation from Capt. Newhall to attend singing school at Mr. Johnson's hall [in Lynn, Mass.], accepted and was agreeably entertained." [MA/Lynn; Putnam/Danvers 1918, p. 17]

"...in November 1809, \$45 was 'assessed and raised for the purpose of teaching Psalmody' and a committee was appointed to secure a designated Teacher." [MA/Wilbraham; Merrick 1964, p. 21]

n.d. (1810s) – see ca. 1780

n.d. (probably at least 1810s and 1820s): "It was also long customary to vote an annual appropriation for a singing school to be under the care of the Congregational Church...." [MA/Holden; Estes 1894, p. 47]

n.d. (1810s?) + n.d. (1820s, 1830s?): "At a later period [than when Matthew Buell taught in Sutton, which appears to have been in the years around 1800] Dea. Josiah Nichols [1786-1868] ...taught several terms of singing-school. [new paragraph] Daniel Whitcomb [1804-1843], a resident in Sutton, was gifted with a splendid voice, and was for some years a teacher of singing-schools in Sutton and elsewhere." [NH/Sutton; Worthen 1890, p. 540]

1810 – see n.d. (probably ca. 1800)

1810, 23 February + 1812, 6 September: "September 6, 1812, the town chose a committee 'to receive the donations given to the town by the widow Anna Page and Mr. William Page, deceased, and to take care of and apply the use of the same, agreeable to the wills of the donors.' ... The following is the preamble and clause relating to the town in the will of Anna Page. ... [smaller type:] '...it is my will that after my Executor shall have paid all the foregoing legacies...I do hereby give and bequeath said remainder to the town of Bedford as a fund to aid in the support of the Gospel ministry.... ...my will further is, that whenever the income of the said fund shall be more than sufficient for the support of the Gospel ministry in Bedford, the remainder of the income of said fund shall be appropriated to support the Poor, Teaching Sacred Music, and the support of School or Public buildings....'" [MA/Bedford; Brown 1891, p. 15]

1810 or later + 1820 + after 1820 + after 1830: "It is impossible at this late day to ascertain just which of the old singing-schools was first. Samuel Hartwell [youngest son of Edward Hartwell; "had a fine tenor voice"; composer of 2 pieces in his father's tunebook] taught, and one may at a venture set the date of his singing-school about 1810 or later. ... [new paragraph] George Bixby kept a singing-school in 1820, when new books and a new style of music were introduced, the parts assigned as at present, the counter became alto, and the treble became tenor ... [new paragraph] After George Bixby came Guptil Gardiner, and Professor Benjamin Edward Messer. Professor Messer appears to have come to Bloomfield to teach singing after 1830...." [ME/Skowhegan; Coburn 1941, vol. I, p. 327]

1811 (possibly late 1807-1811) – see between 1774 and ca. 1791

1811 – see n.d. (probably ca. 1800)

possibly 1811-1814 – see between 1774 and ca. 1791

1812 – see 1790-1800

1812, 6 September – see 1810, 23 February

1813, 6 December + 1829, 5 January: "On December 6, 1813, the Parish voted the large sum of [p. 310] seventy-five dollars 'to support a singing School in s^d Parish in the Winter ensuing', [punctuation *sic*] and liberal appropriations were made for a singing school in later years. Dr. [Josiah? –see index] Noyes recorded, under date of January 5, 1829, 'Singing School opened – Capt: Brett teacher'. [MA/Needham; Clarke 1912, pp. 309-310]

at least 1814, June (possibly 1811-1814) – see between 1774 and ca. 1791

ca. 1814-late 1816 – see between 1774 and ca. 1791

n.d. (probably late 1810s to at least 1830) – see ca. 1808-1810

1815 – see 1772

1815 – see 1790-1800

1815 – see 1800-1802

1815 – see 1801

“for a half-century after” 1815 – see 1801

“On New Year’s Day, 1816, [Mary Wheeler]...recorded some of her activities: ‘I just came home from the Singing School am going to make smart singer Mr Farwell teaches it the one that teaches the Middle School...’ [MA/Lincoln; MacLean 1987, p. 372]

ca. late 1816-1831 – see between 1774 and ca. 1791

1819 – see n.d. (no earlier than 1777)

1819 – see ca. 1808 or later

“1819. April 5. Granted \$40 for a singing school...” [MA/Berlin; Houghton 1895, p. 68]

before 1820 + 1844: “Schools for special instruction, especially in writing and in singing, have been of quite frequent occurrence in Topsham.... The earliest singing-schools known were those taught by Andrew Dennison, previous to 1820, and in 1844 by L. W. Additon.” [p. 728: Col. Andrew Dennison (1786-1869) came to Topsham in 1818, to Brunswick in 1824] [ME/Topsham; Wheeler 1878, p. 492]

ca. 1820 – see ca. 1780

n.d. (1820s, early 1830s?) – see ca. 1780

n.d. (1820s, 1830s?) – see n.d. (1810s?)

1820: “In 1820 it was voted...that the committee which was appointed to obtain subscriptions, be authorized to unite with the Episcopalian Society in employing a teacher for that purpose [singing instruction], if they think best.” [CT/Meriden; Meriden [ca. 1904], p. 84]

1820 – see 1772

1820 – see n.d. (no earlier than 1777)

1820 – see 1782

1820 – see 1792

1820 – see 1803-1804

1820 – see 1810 or later

1820, 20 March – see 1797, 5 December

1820 + 1822: “1820. ... Town granted \$50 for the instruction of youth and others in sacred music the ensuing winter. A committee of five was chosen to see that the money was properly expended.” ... [p. 224] 1822. ... Town granted \$50 for a ‘singing-school.’” [MA/Medfield; Tilden 1887, pp. 220, 224]

1820-1830: “I can say with confidence that John Porter of Middletown had been teaching our church singing-school as early as the year 1820, and my unassisted memory recalls his continued ministrations as late as 1830. He had a fine, full tenor voice and led the music with his violin. His singing-schools were held once a week during the winter season. The method was to sing over and over again a few tunes until learned by rote, and I venture to say that hardly five persons of the fifty that attended could read the music at the close of the course, but the amiable John Porter was immensely popular with the young people because he allowed them a freedom of conduct conducive to the flirtation and courtship which constituted the chief motive for attendance. A public concert signaled [p. 90] the close of the course, and then the singers relapsed into comparative desuetude until the following winter.” [CT/Meriden; Meriden [ca. 1904], pp. 89-90]

ca. 1820-1835: “Among the most prominent and successful singers and teachers of vocal music was Elnathan Duren, who resided at Charlestown [N. H.], but flourished here in the musical line from about 1820 to 1835. He had resided in Boston, and was a prominent member of the Boston Handel and Haydn Society. A contemporary says of him,--‘For twenty years he was the most powerful and majestic singer, the most accomplished leader, and the most successful teacher of vocal music known to the general public in all New England. His talents as a composer of music were amply attested by many of the finest sacred airs and anthems. He had an extraordinary compass of voice, and his performances, in solos, duets, and anthems, were unrivalled. For fifteen years he conducted the musical exercises on commencement days at Dartmouth college.’ His many years of faithful service in this town enabled us better to appreciate the excellences of the higher grades of music.” [ca. 1834, Duren married Mary Willard, b. 1790 in Charleston; this from p. 626 of Henry H. Saunderson’s *History of Charlestown, New-Hampshire, The Old No. 4* ([1876]), where Saunderson also writes, “Mr. Duren in his early life, was considered one of the finest singers and teachers, of vocal music, of his time.”] [NH/Newport; Wheeler 1879, p. 214]

1820 or later – see 1798

after 1820 – see 1810 or later

ca. 1821: “At this period the hired ‘singing school’ had moved from Masons Hall to Beethoven Hall, on the corner of Congress and Temple Streets. The meetings according to the various bills, mention one meeting a week, though frequently during the winter months, the meetings are held three times a week. The remuneration for the caretaker on these occasions was \$.50 an evening.” [ME/Portland; Small n. d., p. 5]

ca. 1821 – see between 1774 and ca. 1791

1821 – see 1772

1821 – see 1792

1821 – see 1805 or 1806

1821 – see 1808

probably early 1821 + ca. 1821-1840 + 1840-1864: “The first notice of a choir appears immediately after the dedication of that [Baptist] meeting-house [on 14 January 1821], when **Oliver Hayden, a singing-master of Stoughton**, receives an invitation to lead the singing. ... Clifford Belcher [footnote: “Clifford Belcher was a nephew of *Supply* Belcher, author of one of the old music-books, and also of several pieces in the Stoughton Collection.”] was the first chorister. He took the place at an early day (Hayden being only an occasional leader, and never residing in the place), and continued in it nearly twenty years. There was no disputing his claim to be leader. The splendid tenor of his voice rang above the rest like a trumpet. ... [p. 74] ... [new paragraph] Elias Tucker succeeded chorister Belcher in the duties and honors of the leadership. He came in at about the time of the great musical revival in the town. ... [new paragraph] ... Elias Tucker was one of his [i.e., **singing master Horace Bird’s**] pupils. He was made leader in 1840, and has continued until now [1864], through sunshine [p. 75] and through storm, faithful to the interests of the choir, until he has grown a veteran in the service. Andrew Lopez, the assistant chorister, also a pupil of Mr. Bird, has held his office for an equal term, and assisted the singing with distinguished ability.” [MA/Canton; Brown 1865, pp. 72, 74-75]

1821, March – see between 1774 and ca. 1791

ca. 1821-1840 – see probably early 1821

n.d. (between 1821 and 1861): “To promote singing in the church and home, the Rev. Dr. [Ebenezer] Burgess [minister at Allin Congregational Church, 1821-1861]

provided a singing school for many years which was largely attended.”
[MA/Dedham; Smith 1936, p. 325]

1822 – see 1820

1822-1823: “A number of persons in the South parish interested in the improvement of church music procured the services of Mr. Holland [probably R. B. Holland; see p. 354 of Alanson Borden’s *Our County and Its People*, 1899] of New Bedford, Mass., a professor of music, who opened a school in January ‘for improvement in psalmody,’ which he taught ‘on a new system,’ and on the 3d of March the ‘new singers’ under his instruction took seats with the choir in the meeting-house. ... [p. 444] Mr. Holland remained in Augusta until September 1, 1823, when he left for New Bedford, having excited an interest and left an influence in favor of cultivated music which it is believed has been felt to the present day.”
[ME/Augusta; North 1870, pp. 443-444] [more on Holland: see I 1822, M 1822]

ca. 1823 – see 1792

1823: “In 1823 it was voted: “To appoint a committee to obtain by subscription, a sum not to exceed \$40. for the purpose of hiring Mr. Chandler [p. 85] six months, one evening each week, to teach in singing if sufficient is subscribed; if not, so long as they shall obtain sufficient to have him.” [CT/Meriden; Meriden [ca. 1904], pp. 84-85]

n.d. (probably not before mid-1820s): “He [Enoch Little, 2nd, born 1804] gave attention to music, and for a long period was leader of the choir connected with the Webster [NH] Congregational church; taught singing-school In Webster and Salisbury [NH]; had a high sense of the value of sacred music as a means of public worship, and sung, not for the enjoyment that came from singing merely, but as an act of devotion and a religious duty.” [NH/Boscawen; Coffin 1878, p. 408]

1824, 1 March – see 1798

1824, May, September – see between 1774 and ca. 1791

1824, 29 November: “The district of Dover voted November 29, 1824, to appropriate fifty dollars for the support of singing in church. ... This [money] was probably devoted to the support of a singing-school rather than to the payment of a choir. Singing-schools were sustained by the town for many years, and were under the instruction of prominent singing-masters.” [MA/Dover; Smith 1897, p. 180]

1824-1825: “A ‘subscription for the Organ of the 1st Ecclesiastical Society in the town of New London, July 26, 1824, also for singing school,’ was made. The sums subscribed amounted to \$793.35. The money was ‘appropriated by Robert Coit in paying for an organ and for singing as per acct on file settled April 1825.” [CT/New London; Blake 1900, p. 312]

“About 1824 or 1825 Elam Ives of New Haven came to Waterbury, and having given out a general invitation to all singers interested to meet him for an evening’s practice at the West Centre school-house, a goodly number assembled in response, --some to take part in the exercises, and some to criticise. I was present as belonging to the ‘Young America’ of that period, and with others of my age was highly entertained by the earnest and energetic manner of Mr. Ives and his style of conducting and criticising during rehearsal. (That word ‘rehearsal’ was introduced here by Mr. Ives. We no longer went to ‘singing school,’ but under the new dispensation, we went to ‘rehearsal.’) The evening’s exhibition of Mr. Ives’s style and method of teaching resulted in an engagement of his services for a season by the Congregational society, though there were some of the old [Lewis] Stebbins school who turned their backs on the new-fangled notions [for Stebbins, see “early 1800s” above, quote from same source]. These solaced themselves by occasional meetings at private houses where the good old tunes could be sung and held in honorable remembrance. [new paragraph] Being well rid of the ‘fogy’ element, the young folks clustered around the new apostle of harmony, and very soon imbibed much of his inspiration and enthusiasm. Mr. Ives was young, and as we have said, very enthusiastic. He had adopted music-teaching as a profession and was bound to succeed. He was contemporary [p. 1070] with Alling Brown of New Haven, who for many years led the Centre church choir in that city with great success. The style of these two gentlemen was somewhat different, but they labored in harmony for a higher standard of church music, and united in the compilation of a new book to meet the wants of the advance movement. ‘The Choral Harmony’ was the name of the book, if I mistake not. It was adopted and used by both these masters, and contained many excellent tunes, some of which are still sung in our churches. [new paragraph] Mr. Ives’s style was a great contrast to that which preceded it. That, as we have said, was slow and dragging; Mr. Ives’s was lively and full of animation. His movement was quite staccato and his accent prominent and decisive. The time was felt rather than measured; hence, the short, quick beat of the leader instead of the old swinging pendulum beat. In his school he made use of the violoncello to aid him in the labor of instruction, his voice being of itself inadequate to the task, and his immoderate snuff-taking adding to the difficulties of securing clearness in vocalization. He found no trouble, however, in conveying his ideas to his pupils, and the end of the season showed that what had been learned was well learned and that the new order of things had been fairly inaugurated. So great was the attachment between teacher and pupils, especially the young lady pupils, that at the formal leave-taking, which took place in the ball-room of the old Mansion House on the day of the closing concert, much sentimentality found expression through quivering lips and bedewed eyes. [new paragraph] The first concert ever heard in Waterbury was given under the direction of Mr. Ives by his pupils at the close of his engagement, as already alluded to. ‘Singing exhibitions’ were occasionally given, but a musical concert—who ever heard of such a thing? The concert of Mr. Ives was given in the old Congregational church (now Gothic hall) and passed off with much *éclat*.” [CT/Waterbury; Anderson 1896, vol. III, pp. 1069-1070]

late 1820s – see 1795-1796

1825-1840 – see 1800-1802

1825 + 1836 + 1843: "SINGING-SCHOOLS. – In 1825, Luke Hastings taught a school for instruction in vocal music. In 1836, Charles J. Noyes kept a similar school; and so did also L. W. Additon, in 1843. Since then schools of this character have been too numerous for specific mention to be made of them." [ME/Brunswick; Wheeler 1878, p. 481]

"In 1826 the Town appropriated \$150 for a singing school for the benefit of the three religious societies: the First Parish and the Baptists, and the Second Parish at Middlesex Village." [MA/Chelmsford; Waters 1917, p. 682]

1826 – see 1805 or 1806

1827 – see 1805 or 1806

1828 – see 1805 or 1806

1828, 21 October – see between 1774 and ca. 1791

"In 1829, more radical action than ever was taken in this branch of church worship, and a tax of ten mills on the dollar was laid 'to revive and support singing.'" [CT/North Haven; Thorpe 1892, p. 289]

1829 – see ca. 1790

1829 – see 1805 or 1806

1829, 5 January – see 1813, 6 December

n.d. (1830s? 1840s?): "The high musical standard early established here was not forgotten. Mr. Marcus Colburn, a teacher and singer of note in Boston, was employed to drill the singers of this society." [MA/Lowell; Greene 1881, p. 243]

after 1830 – see 1810 or later

n.d. (ca. 1831): "The choir, at first, was a small one. [5 women's names]...belonged to it; also Messrs. Joel Davis, leader,...[and] Daniel Woodward, who taught the first singing-school of the society, and succeeded Mr. Davis as leader." [MA/Lowell; Greene 1881, p. 241]

1831 – see between 1774 and ca. 1791

ca. 1831-summer 1841 – see between 1774 and ca. 1791

1832: "Again in 1832 the Society voted: 'To appropriate \$50. for defraying the expenses of a teacher of music.'" [CT/Meriden; Meriden [ca. 1904], p. 85]

1832-1837: "On January 17, 1832, it was voted 'to appropriate \$15 to aid the singing in this society.' Three years later \$50 were appropriated—this time for hiring an instructor—while the church added \$40 from money in its treasury for the same object. In January, 1837, the amount was \$75, and a bill that has been preserved explains it: 'Congregational society, to Elisha Steele, Dr. To services in the year 1837 to promote the Science of Sacred Music: \$75.00.' [CT/Waterbury; Anderson 1896, vol. III, p. 583n]

1833 – see 1790-1800

late 1830s-late 1880s – see n.d. (probably early 19th c.)

1835 + 1838, 24 September + 1839 + "for some years thereafter" (i.e., after 1839): "As far back as 1835 the question of establishing a singing school was brought before the parish meeting with the result that a committee was chosen to raise money for the support of a singing-school [varying punctuation of "singing school" *sic*]. It does not appear that this committee ever made a report. But on September 24, 1838, the parish appropriated one hundred dollars 'to defray the expenses of a singing-school,' and Thaddeus Mason, Anson Rice, and Henry B. Phelps were appointed a committee to expend said money. From a report made to the parish the following spring we learn that the singing-school was held, that the money was wisely expended, and that Joseph Addison Allen was the teacher of the school. The next year the school was continued at the parish's expense, and for some years thereafter." [MA/Northborough; Kent 1921, p. 122]

ca. 1836 (2) – see between 1774 and ca. 1791

1836 – see between 1774 and ca. 1791

1836 – see 1825

1837-1848: "...about 1837, Mr. Langworthy, a theological student in New Haven, afterwards a minister of high repute, came to Meriden and introducing the new system of instruction [devised by Lowell Mason], excited an interest in the Congregational Church on the subject of music, never before experienced. As a result, a large choir with a good orchestra rendered better music than ever before, and so continued until the exodus to the new church in 1848. Some good singers of plain music were brought out under Mr. Langworthy's instruction..." [CT/Meriden; Meriden [ca. 1904], p. 90]

1838 – see n.d. (late 1790s)

1838, 24 September – see 1835

1839 – see 1835

ca. 1839-1840: “Nathan Bassett received \$25.50 for playing the bass viol in 1839-40, and together with Eliphalet Briggs was teacher of singing schools in this period.” [NH/Keene; Proper 1973, p. 41]

1839-1840 – see between 1774 and ca. 1791

“for some years thereafter” (i.e., after 1839) – see 1835

n.d. (1840s-1860s?): “The singing of the church service has always had the attention of the church people. Frequent mention is made in the old records of appropriations for the improvement of the singing, and within the memory of some of you [listening to this discourse in 1901], Dr. Thomas Hastings, the eminent musician and religious composer, father of the present Professor in Union Seminary, conducted a singing school in a small hall down town which was attended by seventy or more aspirants for choir honors. Later, the well- [p. 45] known William B. Bradbury gave instruction.” [CT/Norwalk; [Weed] [1902], pp. 44-45]

1840 – see n.d. (late 1790s)

1840-1841 – see 1790-1800

1840-1842: “...For a series of years, the singing had greatly deteriorated in the churches, till there seemed likely to be none, after the old natural voices were gone, to maintain the excellence of the ancient choirs. [new paragraph] Feeling deeply the desirableness of restoring an interest in sacred music, committees from all the religious societies met in 1840, and voted to request Mr. Lowell Mason to recommend to them a suitable teacher. [new paragraph] Mr. Mason recommended Horace Bird, who was at once engaged to come to this place and establish a singing-school. The effect was soon apparent in the improved quality of the singing in the Baptist and other churches. Mr. Bird’s school was thronged. He labored here nearly two years, and completely revived the musical enthusiasm of the old time; and, at this day, he has the credit of making nearly all the old singers who are at present in the town. It is at least true, that he made a good part of the singers in the present Baptist choir.” [MA/Canton; Brown 1865, p. 74]

1840-ca. 1844 – see between 1774 and ca. 1791

1840-1864 – see probably early 1821

ca. 1841-at least 1861 – see between 1774 and ca. 1791

1842 – see n.d. (late 1790s)

1843 – see 1825

1844 – see before 1820

“In 1844-5 James Linsley was employed to ‘take charge of the singing [in the Congregational church] and have a singing school on Sabbath evenings.’ For this service he received \$25.” [CT/North Haven; Thorpe 1892, p. 291]

“A singing school for members of the parish was organized in 1846.” [MA/South Hingham; Robinson 1980, p. 107]

“In 1848, \$70 was voted for a ‘Singing School.’” [MA/Wilbraham; Merrick 1964, p. 21]

“About the year 1855, a singing-school, conducted by Mr. Leonard Marshall, was held in Robinson Hall. All ages were [p. 505] represented; indeed, both old and young joined in making a joyful sound, and the youthful accompanist was so small that she needed an unusually high stool to reach the piano.” [MA/Lexington; Hudson 1913, vol. I, pp. 504-505]

between 1861 and 1865 – see 1782

1866-1867 – see 1782

“as late as 1882” – see 1782