

REFERENCES TO PSALMODISTS + OTHER CREATIVE PEOPLE (P)

(boldface added)

1711, 12 November, 10 December + n.d. (after 1711): "Mr. **John Tufts**, son of Mr. Peter Tufts, of Medford, proved so acceptable [as a preacher], that the town gave him an invitation, Nov. 12, 1711, to settle on a salary of fifty pounds and strangers' money. [Alice Morse Earle, *The Sabbath in Puritan New England* (1891), p. 297: "The 'strangers' money," which was the money contributed by visitors who chanced to attend the services, and which was sometimes specified as "all the silver and black dogs given by strangers," was usually given to the minister. A "black dog" was a "dog dollar."] [new paragraph] Mr. Tufts's reply, under date of 'Medford, Dec. 10, 1711,' so reveals certain facts that we transcribe it here: -- [new paragraph, smaller type:] 'To the Selectmen of Medford. [new paragraph] 'Sirs, -- I have considered of the invitation which you, by your town's order, acquainted me they had given me, and also of the offer they had made for my encouragement to settle with them in the work of the ministry, for which I give them thanks; and you may inform the town, I am not indisposed to serve the interests of Christ in this place, and should cheerfully undertake the dispensation and administration of the word and ordinances of God amongst them, but that the circumstances of the town at present are such that I cannot readily and so freely comply with their desire as is to be wished for; but, however, if suitable means were speedily used, and proper attempts made, to satisfy those persons that are averse to my, or any other person's, settling in the work of the ministry in this place, and also if the town will allow me such a salary as I shall think sufficient for my maintenance, I know nothing to the contrary, but I may undertake the work of the ministry among them. My desire and prayer to the infinitely wise God for this people is, that he would incline and direct them to do that which will be most for God's glory and their own peace and happiness, both in this and in the world to come. JOHN TUFTS.' [new paragraph, regular type:] Mr. Tufts afterwards concluded not to settle; and the town resolved to hear candidates with reference to ordination." [MA/Medford; Brooks 1855, p. 209]

n.d. (after 1711) – see 1711, 12 November, 10 December

"**1714.** / *January 15th.* The west parish agreed to concur with the church in calling the reverend **John Tufts** to settle with them in the ministry. [new paragraph] *March 30th.* The parish 'voted to give the reverend John Tufts eighty pounds a year till he settles and keeps house, and then ninety pounds a year.' ... [new paragraph] *June 30th.* Reverend John Tufts ordained. ... [new paragraph] In this year, the reverend John Tufts, of the west parish, published a small work on music, entitled, 'a very plain and easy introduction to the art of singing psalm tunes, with the cantus or trebles of twenty-eight psalm tunes contrived in such a manner as [p. 186] that the learner may attain the skill of singing them with the greatest ease and speed imaginable, by the reverend Mr. John Tufts. Price sixpence or five shillings per dozen.' [new paragraph] Small as this book must have been, to be afforded for sixpence per copy, it was at this time a great novelty, it being the first publication of the kind in New England, if not in America. As late as 1700, there were not more

than four or five tunes known, in many of the congregations in this country, and in some, not more than two or three, and even those were sung altogether by rote. These tunes were York, Hackney, Saint Mary's, Windsor, and Martyrs'. To publish at this time a book on music, containing the enormous number of twenty-eight psalm tunes, (which were in three parts, and purely choral,) although it was only a reprint of Ravenscroft, which was first published in 1618, was a daring innovation on the old time-honored customs of the country, and the attempt to teach singing by note, thus commenced by Mr. Tufts, was most strenuously resisted, and for many years, by that large class of persons, everywhere to be found, who believe that an old error is better than a new truth. Many, at that time, imagined, that fa, sol, la, was, in reality, nothing but popery in disguise. A writer in the New England Chronicle, in 1723, thus observes. "Truly I have a great jealousy that if we once begin to sing by rule, the next thing will be to pray by rule and preach by rule and *then comes popery*." [info. on + quote from Walter 1721] [MA/West Newbury; Coffin 1845, pp. 185-186]

1731-1806: life of Rev. Elizur Holyoke of Boxford, Mass., including details on his children (including **Samuel Holyoke**) + the "Old Holyoke Homestead" [MA/Boxford; Perley 1882, pp. 270-273]

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]

1738, 26 February, 2 March: "*February 26th*. On this day a council was called, in the second parish, to take into consideration 'the distressed state and condition of ye second church of Christ in Newbury by reason of their rev- [p. 208] erend pastor Mr. **John Tufts** being charged by a woman or women of his indecent carriage and also of his abusive and unchristian behavior towards them at several times and so forth.' [source given in footnote: "Letter missive."] [new paragraph] The council, consisting of ten ministers and twenty delegates, met, but Mr. Tufts refused to unite with the council, vehemently opposed the swearing of the witnesses against him, and in this unsettled state of affairs, he asked and obtained a dismissal from the church and people, March second, the church refusing to recommend him as a christian minister, and stating, among other things, that, as Mr. T. had never been admitted a member of the second church, a recommendation and dismissal from the church would not be proper." [So, did he obtain a dismissal or not?] [MA/Newbury; Coffin 1845, pp. 207-208]

1740-1814: [from biographical sketch of **Elijah Dunbar**] "DUNBAR, ELIJAH, was the son of Rev. Samuel Dunbar and lived in the old manse. He led the singing in the old church; was a Justice of the Peace, and during the War of the Revolution was Town treasurer. In 1782, he was one of the Committee of Safety and Correspondence and

was chosen Senator in 1789. He was born on the 2nd of Sept., 1740; he lived with his father, entered Harvard College in 1756 and graduated in the class of 1760. When the First Parish in Stoughton petitioned to be made a Town, (in 1795), Elijah Dunbar was chosen Chairman of the Committee to prepare the petition and the Parish voted that Mr. Dunbar name the Town, and he presented the name of Canton; and on the 23rd of February, 1797, the Town of Canton was appropriated. ... [new paragraph] It is said that he led the singing at Harvard College in Commencement days until his death in 1814, after which the Rev. John Pierce, of Brookline, of the class of 1793, took his place. ... He was a man of good presence, the worthy son of his Alma Mater, learned in the art of singing and [p. 133] a zealous Christian, observant of all the ordinances of the church; a good singer and good conductor of singing. [new paragraph] **The table around which the singers sat in the old Meeting House [note Revere's frontispiece for Billings's *New-England Psalm-Singer*!] stood in front of the pulpit.** In 1784, there was a Jubilee over the Peace and the singers of the three Parishes of the former township of Stoughton, now Canton, Sharon, and Stoughton, were present, and there was a contest for the leadership between Col. Robert Swan and Elijah Dunbar, and Dunbar was elected, appearing to be the better singer. He died Oct. 24, 1814, in Canton. He was very rich in lands which came to him through his mother, who was the daughter of Rev. Samuel Danforth of Dorchester, he being at one time the owner of Charlton and Oxford townships in the present County of Worcester, as well as much land in Dorchester and Stoughton; and he left numerous descendants and a good name, which is better than riches." [MA/Stoughton + Canton; Standish 1929, pp. 132-133]

1744-1827: [biographical info. on **John Stickney**] p. 315n: "The brown, gambrel-roofed house of one story, easterly of the mouth of Stony brook [in South Hadley]... was first built...about a hundred years since [i.e., ca. 1763]. It was enlarged by John Stickney, and after 1773, he kept an inn a number of years in this solitary house on the plain. It is said that he was induced to do this, because his house was thronged by people who came to the fishing places. Some of the lumbermen on the river visited his inn." p. 409n: "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." p. 582: "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. He d. in 1826 or 1827, ae. 84. He m. (1) Elizabeth Howard of Stoughton; 2) Lucy, wid. of Azariah Alvord. Children—*Jonas*, b. June 10, 1769, d. July 23, 1771; *John*, b. April 3, 1772, a physician in Canada; *Chester*,

b. July 3, 1779, d. Nov. 1779; *Caleb Howard*, b. April 2, 1785, d. Jan. 26, 1786; *Caleb H.*, b. 1787; *Walter*, b. Aug. 1790." [MA/Hadley; Judd 1863, pp. 315, 409, 582]

1745-1809: "From 1767 to 1787 this tavern [in South Canton] was kept by **Samuel Capen**, who was born in 1745, and died Oct. 7, 1809. ... In this tavern was born, May 27, 1777, his son Samuel.... [new paragraph] Samuel [Sr.], the landlord of the old tavern, was not only a famous singer, but a composer as well. He was the author of a book containing some exquisite tunes, entitled, 'Norfolk Harmony;' and at his house were often held the meetings of the singing-club. From the tavern at South Canton he removed to Pleasant Street, and lived on the place opposite the terminus of Sherman Street. Here he resided in 1794; from here he went to Canton Corner, living in the old house built by John Wentworth, Jr., until his death. Gen. Elijah Crane took possession of the old tavern soon after Capen left it, and was landlord from 1789 to 1800." [MA/Canton; Huntoon 1893, p. 210]

1747-1844: [biographical info. on **Edward Hartwell**: Revolutionary War service; children's names, + musicality of sons Samuel + Stephen; places of residence; compiler of *The Chorister's Companion* (1815); notes on several pieces in the tunebook] [ME/Skowhegan; Coburn 1941, vol. I, pp. 325-327, vol. II, p. 994]

1748-1820: [biographical info. on **Lewis Edson**: father Obed + mother Keturah had children Jesse (b. 1744), Obed (b. 1747), Lewis (b. 1748), Keturah died 1750, Obed Sr. married Martha, had children Keturah (b. 1751), Thomas (b. 1753), Lydia (b. 1754), Silence (b. 1756), + Isaac (b. 1758), Lewis married Hepzibah Washburn in 1770] [note 2nd wife's 1st child being named after 1st wife; also 2nd wife's 4th child being named Silence] [MA/Bridgewater; Mitchell 1840, p. 153]

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 studdy 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]

1752-1836: "Jeremiah Ingraham, after the death of his father, sold to **Supply Belcher**, in 1778, the 'home farm,' as he described it, lying on both sides of the Taunton road, containing on the west of the highway twenty-four acres..... The larger portion on the east side of the road contained over sixty acres.... [p. 212; new paragraph] Supply Belcher, the purchaser, commonly known as 'Uncle Ply,' appears soon after he bought it to have opened a tavern, which on the map of 1785 is designate das Belcher's tavern. It probably was not kept by Belcher very long after this date. He was the son of Clifford Belcher, who was taken in such 'a surprising manner' on the 23d of April, 1773, and died on the 26th. Supply was born on the borders of Canton, April 10, 1752. He removed to Augusta [District of Maine] in 1785, thence to Farmington [also Maine] in 1791, which town he represented in the Legislature in 1798, 1799, 1801, 1802. He had a son, Hon. Hiram Belcher, who was a member of Congress. Supply Belcher was a prominent member of the Stoughton Musical Society; often we see mention in old diaries of a 'sing at Belcher's' while he

was 'mine host' of the tavern. In 1782 he and Elijah Dunbar, another famous singer, went to Commencement at Harvard, and enjoyed the musical part of the exercises. Nor was it alone as a singer that Supply Belcher was noted. He was a composer of no mean ability; and in 1794, when he issued his 'Harmony of Maine,' the pieces contained in it were so excellent that they gained for their author the title of 'The Handel of Maine.' He died June 9, 1836." [MA/Canton; Huntoon 1893, pp. 211-212]

1753, 16 August-1837, 27 January + 1757, 16 November-1836: "It is proper that some notice should be taken of two natives of the town, who distinguished themselves in a former generation as singers, teachers, and composers of music, and compilers of musical works, and who were well known in their day. They were sons of Daniel and Mary Read, and were descended from a family long settled here in the south part of the town, that part still known as 'the Read and Ide neighborhood.' [new paragraph] **JOEL READ** was born August 16, 1753. He was well educated for that age, well informed on general subjects, and well known to his townspeople of the age which has recently passed away. He was for a long time in public life, taking an active part in the affairs of the town. His services were often secured in the offices of selectman, assessor, treasurer, etc., and his handwriting may be found on many pages of the public records. He lived on a farm—the old homestead of his family—as an agriculturalist, but much of his time was occupied in other pursuits. He was a surveyor and conveyancer, and acted as a magistrate for a long period. He also represented the town in the Legislature for some years, from 1806 to 1813 inclusive, with the [p. 490] exception of 1807. He served for a time in the Revolutionary War, and was wounded in one of the battles near New York. [new paragraph] He removed from this town towards the close of his life, and resided in Pawtucket for a number of years. He finally returned to his native place, where he died January 27, 1837, upwards of eighty-four years of age. He was twice married. His first wife was Chloe, daughter of Deacon Jonathan Stanley, of this town, by whom he had nine children, five daughters and four sons, most of whom lived to maturity. In his father's family there were eleven children, all of whom lived to adult years. [new paragraph] But Joel Read was best known as a musician. He took the lead of the choir in the church at West Attleborough from early life till age disqualified him for the duties. In his intercourse with the public he was pleasant and agreeable in his manners—intelligent and social. I am told by those who knew him that as a singer he had a fine and well-trained voice. He was an enthusiast on the subject of music. In the winter season during the active part of his life he 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. [new paragraph] He was a composer of music—the author of several popular tunes which were published. In 1806 he published a collection of sacred music for the use of churches and schools, under the title of 'The American Singing Book; or, a New and Easy Guide to Psalmody.' [←Daniel Read's book] The work passed through at least two editions—and probably several more—during the lifetime of the compiler, and was extensively circulated, and used by singing schools

and church choirs in this vicinity. In fact, it was the only work of the kind known here for many years, and educated a whole generation of singers. It contained many tunes composed by his brother Daniel [!], and he himself was the author of several of them, which were well known at the time and highly popular. Among them were Consolation and others. [new paragraph] The first edition, as stated, was published in 1806, the second in 1812. In the second edition he changed the title and called it 'The New England Selection; or, Plain Psalmist.' [Joel Read's *The New-England Selection* appeared in 1808 + 1812] It was printed in Boston by Manning and Loring. In the preface he says: 'The first edition met with a rapid sale and encourages him to publish the second, which he trusts is not inferior in point of merit, and hopes it will meet the general approbation of the public.' This work was used almost exclusively for more than thirty years in this vicinity, in Worcester County, in the more western part of this State, in various parts of New York, and doubtless in many other places. [new paragraph] **DANIEL READ**, a younger brother of Joel Read, was born here November 16, 1757. He was in Sullivan's Expedition in Rhode Island in 1778 during [p. 491] the Revolution, in the ranks of the regiment from the northern part of this county. Before the close of the Revolutionary War he removed to New Haven, Conn., where he settled for life. Here he formed a partnership with Amos Doolittle, an engraver, under the firm name of Doolittle & Read, and engaged in trade, principally a bookselling and publishing business. [new paragraph] Among other works published by them was a Musical Magazine, a periodical which appeared monthly. The typographical execution of the work [*The American Musical Magazine* was entirely engraved] was, for that age, highly creditable to the publishers and its appearance was even beautiful. This was probably the first periodical on music published in the country, at least the first known to the author. A great number of the musical compositions were originally composed by Read himself. Many of the most approved tunes were afterwards collected and published in a single volume called *The American Singing Book*, the fourth edition of which was issued January 24, 1792. It acquired a good reputation and secured an extensive circulation in the New England States. It included forty-seven original tunes by Mr. Read, with a supplement containing five more. In 1793 he published the *Columbian Harmonist* in three parts. [new paragraph] The musical compositions of Daniel Read were far more numerous than those of Joel and of an earlier date. In the *Federal Harmony* (Second Part), published in 1792, are six pieces by Read; the *Worcester Collection of Sacred Harmony*, 1788, contained sixteen pieces; the *Village Harmony*, published in Exeter, N. H., has nineteen; and in Lowell Mason's Collection may be found several tunes by him. A third 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. [new paragraph] The best evidence of the merit of the compositions of the Read Brothers is in the fact that so many of them were selected and republished in subsequent collections of music for church choirs. Many of these tunes are in use at the present day. The names of Lisbon and Sherburne and Calvary, of Greenwich and Judgment, of Exaltation and Victory, of Winter and Windham are familiar as household words to our own generation of church singers, and some at least of these tunes are found in almost every collection of sacred music. [new paragraph] Daniel Read married, in New

Haven, Mary Sherman, one of that family so distinguished in Connecticut. Their four children were George Frederic; Handel, who lived to quite an advanced age; Nathan Sherman Read, who became a clergyman; and one daughter, Mary White Read, who married Jonathan Nicholson. [4 children of Daniel + Jerusha Sherman Read: George Frederick Handel, Nathan Sherman, Mary White, + Eliza, who died as an infant] A son of the youngest brother, William, above mentioned, went also to New Haven, and descendants of the families are residing in that city at the present time. Daniel Read died in 1836, in the eightieth year of his age. Many descendants of these Reads are also living in this town." [MA/Attleborough; Daggett 1894, pp. 489-491]

1754-1817: "There were men belonging to this society [Stoughton Musical Society] who were no mean composers of music. 'New Bethlehem' [not in *HTI* under title or incipit as printed in *Stoughton Collection of Church Music*, at least 6 eds., 1829-1835, or *The Stoughton Musical Society's Centennial Collection*, 1878] was composed by Edward French, who was born in Canton in 1761, and died in Sharon in 1845. A brother of his, **Jacob French**, born July 15, 1754, was even more distinguished. He published in early life the 'New American Melody,' in 1793 the 'Psalmody Companion,' and 'The Harmony of Harmonies' in 1802. 'The Heavenly Vision,' the most widely known of all his anthems, was published in the Worcester Collection, the copyright of which he sold to Isaiah Thomas. [new paragraph] These two eminent composers were the sons of Jacob, who is first seen in Canton in 1748, and Mariam (Downes) French; their parents were married Nov. 22, 1751, and the children were baptized, Jacob on July 21, 1754, and Edward, Nov. 1, 1761. The father was born March 8, 1728.... He resided near the old Stearns house on Chapman Street. " [MA/Canton; Huntoon 1893, p. 311]

1756, 17 January: "**Solomon chandler** son of henry and mercy chandler born January 17th 1756" [CT/Enfield; Allen 1900, II/1668, from Town Records]

1756-after 1808: [lots of info. on + anecdotes about **Elisha West**, in Woodstock ca. 1791-1807; all musical references to West copied here] [VT/Woodstock; Dana 1889, pp. 96-97, 99, [220]-222, 224, 226, 398]

1757, 16 November-1836 – see 1753, 16 August-1837, 27 January

1758-1840: "**MATTHEW BUELL**, s. of Matthew and Mary (Kibbie) Buell, was b. at Somers, Conn., Feb. 25, 1758; came to this town when twenty years of age [but see p. 317, on Buell's father: "MATTHEW BUELL came from Somers, Conn., to this town, with his family, in 1781."]. He was a soldier in the Revolution, and was an eminent singing-master in his day. He settled on the J. Perry farm...on East mountain. Married Mary Nevers, of Springfield, Mass., b. Aug. 21, 1757." [7 children listed, born 1777-1797] [NH/Newport; Wheeler 1879, p. 318]

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]

1761, 12 August + 1764, 11 May + 1764-1784 + before 1792, 27 March: “August 12, 1761, **Daniel Bayley** bought of Moses Ordway a lot of land in Newbury, bounded southwesterly by High street, northwesterly by land of Caleb Stickney [note: Bayley printed John Stickney’s tunebook for him], northeasterly by land of Reuben Mace and southeasterly by a way, now [p. 59] Summer street. On this lot of land Mr. Bayley erected a shop, where he made and sold earthen ware. When Newburyport was incorporated, in 1764, the land, with the buildings thereon, was within the limits of the new town. In a mortgage deed to Daniel Farnham, dated May 11, 1764, the property is described as follows:-- [new paragraph, smaller type:] [‘]A certain dwelling house and Potter’s shop and Kiln adjoining and the Stone and Floor for Grinding the Clay, the Wheels, Irons & Utensils to the Potter’s business belonging and in said Shop together with about ten rods of land on which the House, Shop &c[.] are Erected and Situated near Saint Paul’s Church in Newburyport. [new paragraph, regular type:] In addition to his skill as a potter Mr. Bayley had considerable musical ability. He published and sold, from 1764 to 1784, a great variety of singing books. He died previous to March 27, 1792 [on 29 February]; and in the settlement of his estate the dwelling house, shop and land became the property of his sons, **Daniel** and **William Bayley**.” [MA/Newburyport; Currier 1909, pp. 58-59]

1761-1826: [biographical sketch of **Jacob Kimball**] [MA/Topsfield; Topsfield 1907, p. 96H]

1762 + 1763 + n.d.: references to **Amos Doolittle**: p. 141, assessed for 86 pounds in “tax list for ministers’ rate,” 1762; p. 176, served Parish of New Cheshier [*sic*] CT in some capacity, 1763; p. 253, Doolittle described as “a most decided Tory,” n.d. [CT/Cheshire; Beach 1912, pp. 141, 176, 253]

1762-1820: [biographical sketch of **Samuel Holyoke**] [MA/Boxford; Perley 1880, pp. 355-357]

1763 – see 1762

1764, 11 May – see 1761, 12 August

1764-1774: “In 1770 new books [Billings’s *New-England Psalm-Singer*, advertised in *Boston Gazette* on 10 December 1770?] were introduced [at the meetings of what appears to have been a musical society in Canton]; and on the 21st of December, they were used in the house of **Samuel Capen** for the first time. During the interval from the year 1764 to 1774, the principal persons belonging to this society, or the persons at whose houses they met, were: ... [22 men’s or boys’ names, including Elijah Dunbar, **John Stickney**, + **Samuel Capen**]” [MA/Canton; Huntoon 1893, p. 307]

1764-1784 – see 1761, 12 August

1764-1789 or 1794: “When Newburyport was incorporated, in 1764, the study of vocal and instrumental music was stimulated and encouraged by **Daniel Bayley**, who compiled, published and sold singing books at his house near St. Paul’s church. For twenty-five or thirty years his books met with a ready sale, and helped to develop the musical taste and ability of inexperienced singers.” [MA/Newburyport; Currier 1909, p. 180]

1764-1838: “**INGALLS**. [new line] **JEREMIAH**, eldest son of Abijah, and Eliza (Hutchinson)..., was born at Andover, Mass., March 1, 1764. He was a cooper by trade and a singing master by profession. He was mainly self-taught, possessed a sweet and powerful tenor voice and great aptness in teaching vocal music, as it was taught in those days. His skill as a composer was in demand to furnish music for public occasions, to which he often added hymns and songs of his own composition. He composed the music for the ‘Election Ode’ and ‘Election Hymn,’ which were sung at the meeting of the General Assembly in 1801, when the election sermon was preached in the old meeting house. He is also said to have been the author of the music to the ‘Ode on Science,’ a production once very famous [this tune was actually written by Jezaniah Sumner]. In 1805 he gathered these compositions into a volume of two hundred pages, entitled ‘The Christian Harmony,’ which was printed by Henry Ranlet, at Exeter, N. H. These tunes are of unequal merit. Some of them were in their time very popular at camp meetings and other religious gatherings. Several of his tunes are still sung, of which ‘Northfield’ is immortal. ‘New Jerusalem,’ ‘Exhortation,’ ‘Iowa,’ ‘Kentucky,’ and a few [p. 581] others, still find a place in modern collections, while later composers have not scrupled to appropriate his finest strains to their own use. [EXHORTATION, IOWA, + KENTUCKY not titles of Ingalls tunes printed before 1811; Ingalls’s DELAY later titled IOWA or KENTUCKY] Concerning the production of ‘Northfield,’ the following anecdote is preserved: Returning from fishing one rainy day, he laid down before the fire to get dry, and impatient at the slow progress of dinner began to sing a parody to a well-known hymn: [indented, smaller type:] ‘How long, my people, Oh! How long / Shall dinner hour delay? / Fly swifter round, ye idle maids, / And bring a dish of tea.’ [new paragraph, regular type:] ‘Why, Jerry,’ said his wife, ‘that’s a grand tune.’ ‘So it is,’ replied the man of

song; 'I'll write it down.' And dinner waited the completion of 'Northfield.' [new paragraph] Mr. Ingalls came to Newbury about 1787, and m. April 29, 1791, Mary (Polly) Bigelow.... She was b. March 16, 1768. [new paragraph] Mr. Ingalls was chosen by the town to lead the singing on the Sabbath, in 1791, and was also a deacon in the 1st [Congregational] church from from [sic] 1803 to 1810. He succeeded to the farm of Dr. Smith after the death of the latter in 1799 and built at the top of the hill, south from the Upper Meadow, in 1800, a large house, which was taken down in 1886, in which he kept tavern several years. [p. 293: "In 1800, Jeremiah Ingalls built a large house at the top of what is now called Ingalls hill where he kept a tavern called Ingall's [sic] Inn, about ten years."] He was rather unfortunate in business, and about 1810 sold his farm and removed to Hancock. Mr. Ingalls has been pronounced by eminent musical authority as one of the best musicians of his age. His children were proficient in music and were people of standing wherever they went. He d. ----- April 6, 1838, and his wife d. ----- April 14, 1848. [new line] *Children all born in Newbury but the last: [11 children listed, born 1792-1811] ... [new paragraph] Copies of the Christian Harmony, very much dilapidated, are owned by Joseph C. Johnston and by Mrs. E. J. L. Clark. A perfect copy is owned by Charles Graves of Littleton, N. H. [new paragraph] The following critical paper upon Mr. Ingalls' production was prepared by Rev. S. L. Bates of Burlington: [new paragraph] Newbury has one distinction which few if any other towns can claim. It was for many years the home of Jeremiah Ingalls, who was a composer and [p. 582] compiler of sacred music of no mean ability. On 'Ingalls Hill,' so named from his family, he revelled in the art of music, and prepared the singing book, 'Christian Harmony,' which was truly a unique production. This book, though limited in its sale and use, served important ends without any apparent design on the part of its author. It contributed indirectly to the peaceful issue of a long continued controversy over singing in public worship, and gave to the public a style of music, at that time needed by the New England churches. **For a large part of the eighteenth century many churches had been rent asunder and whole communities set ablaze by heated discussions on the subject of singing in the worship of God.** Conscientious Christian people not a few, considered it a positive sin to sing by rule or even to attempt any adequate expression of the words employed in song. Naturally the singing in the churches became distracting and subversive of spiritual religion, and at last provoked measures for reform in its character. Hence the protracted controversy which extended through so many years and ended only as a better style of singing prevailed. One of the important means by which the reform of singing in worship in those days was rendered permanent and peace restored in the churches was the publication of numerous collections of church music. In the space of about 30 years beginning with 1770, the average issue of tune books was at least one for each year [!]. Mr. Ingalls'[s] book did not appear until 1805, but much of the music of his own composition, which it contained, had found its way into collections previously made by others, and had taken part in elevating the public taste and meeting the public want. For this reason it cannot be known how far the Christian Harmony of itself, added to the permanency of the great reform. That it did much in this respect is evident from the fact that many of Mr. Ingalls'[s] choicest compositions have been in constant use in

the churches to the present day. The tunes Northfield, Delay, Unity, Jerusalem, and others of like character, are standing proofs of its influence upon the musical taste of Mr. Ingalls'[s] time. Some of the tunes are of such rare excellence that they have been appropriated by other composers and with slight alterations, sent forth as their own. By many it is believed that this is the case with the tune, 'New Jerusalem,' and the tunes commonly sung to the hymns, 'A charge to keep I have' [no tune in Ingalls 1805 has this text, but his tune DELAY, retitled KENTUCKY, was sometimes paired with it], and 'The day is past and gone' [EVENING HYMN; not by Ingalls]. Every lover of sacred music uses these tunes with reverent affection and delight. That Mr. Ingalls'[s] book is open to serious criticism no one can deny. Many of its so called hymns are mere snatches of rhyme on local incidents and themes. Instead of using the grand hymns which, even in his day, were the possession of the churches, he seems to have entertained himself by depicting in verse the character and death of some personal friends, and thus composing tunes for his weak productions. The acrostic on the name of Judith Brock is one instance of this freak, and others are lines on the death of Judith Brock and Polly Gould, each numbering eighteen stanzas, with accompanying tunes. Evidently these persons were very excellent young women, but it is absurd to suppose that any one should receive a spiritual uplift by rehearsing in song the harrowing incidents of their sickness and death. Such machine work in a singing book naturally rendered much of its music weak and evanescent. **It seems, however, that Mr. Ingalls had no thought of the needs of the churches in preparing his work, but rather designed it as a sort of musical treasury for his townspeople.** That it was such is beyond question. What one old lady said to her pastor on her death bed, was probably true of many people, 'I have had no end of comfort,' said she, 'in repeating the hymns and singing the tunes in Mr. Ingalls'[s] singing book.' 'Christian Harmony' never had a wide circulation and never came into competition with other musical works. Still it did unquestionably exert a positive influence in the New England congregations, and the name of its author will be spoken with reverent gratitude, by the generations to come, because of the spiritual vitality of many of his tunes." [VT/Newbury; Wells 1902, pp. 293, 580-582]

n.d. (late 18th c.): "Deacon Aaron Kimball—born in 1705—'set the Psalms' in the church service for many years. His son David was chosen in 1762 at the age of 19 to assist his father. He was later a soldier in the Revolutionary War. **Samuel Holyoke**, the composer, said of David: 'When he led off with the tenor, my blood would thrill from the crown of my head to the soles of my feet,' and 'If I had such a voice I would go to Europe and make an independent fortune in a few years.' Our leading Topsfield composer, **Jacob Kimball**, said: 'I thought that I was quite a smart singer, but when I heard David Kimball sing at Boxford, I found he was far ahead of me.'" [MA/Boxford; Manny 1930, unpagd]

n.d. (late 18th c., early 19th c.): "**Samuel Holyoke** did service in organizing a library society in Boxford. **Jacob Kimball** taught school in various districts—possibly the tune *Bradford* came into existence through a term of teaching in that town." [MA/Boxford; Manny 1930, unpagd]

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]

1767-1768: “[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.” [MA/Hadley; NEHGR 1964, p. 19]

1767-1787: “This tavern [earlier kept by Deacon Joseph Tucker], after Deacon Tucker’s widow ran it, was kept [from 1767 to 1787; see Daniel T. V. Huntoon, *History of the Town of Canton, Norfolk County, Massachusetts*, 1893, p. 210] by **Samuel Capen**, Secretary of this organization [i.e., the Stoughton Musical Society]. Samuel was a famous singer, and composer as well. He was author of ‘Norfolk Harmony.’” [MA/Stoughton; Standish 1929, p. 29]

1767-1875: [biographical sketches of 1) **George Holbrook**, likely the “G. Holbrook” whose tunes ANIMATION + BERNISTER were 1st printed in Jenks, *The Delights of Harmony; or, Norfolk Compiler*, 1805 (that book’s subscribers list includes “Mr. George Holbrook, *Brookfield*, 6 [copies]”) + 2) George Holbrook’s son, George Handel Holbrook] “[heading:] MAJ. GEORGE HOLBROOK. [paragraph:] GEORGE HOLBROOK, son of Daniel and Esther (Hall) Holbrook, was born April 28, 1767, in Wrentham, Mass. He received a limited education in the public schools; and while young was apprenticed to Paul Revere, of Revolutionary fame, to learn the machinist and clockmaker’s trades. After serving his full time he began manufacturing bells in Brookfield, having learned the art from an old English Encyclopædia; was very successful and built up a large business. Meeting with financial troubles in 1812, he removed to Laconia, N. H., then Meredith Bridge [also in New Hampshire, near Laconia], where he carried on a farm. Happening to be in East Medway in the year 1816, and knowing that a bell was wanted for the new church just completed, he agreed to cast it and did so in a shed standing where Mr. E. L. Holbrook’s house now is. [Edwin L.

Holbrook was grandson of George Holbrook, son of George Handel Holbrook.] It was a novel thing and people came from many towns to see the sight. The bell was a good one, however, was raised on the church and served for many years. This was the first bell cast in Medway and is the date of the establishment of the Holbrook Bell Foundry in this place. Major Holbrook received his title as an officer of the State Militia. Mary Evalina Holbrook, daughter of Major Holbrook, was born Jan. 2, 1807, in Brookfield, Mass. She was a lady of great personal beauty and accomplishment. She had a musical education and a voice of great purity and sweetness. She was a leading singer in the Handel and Haydn Society, of Boston, Mass., and a great favorite among musical people. She married John Baker, Jr. [heading:] Col. George Handel Holbrook. [paragraph:] George Handel Holbrook, son of George and Mary (Wood) Holbrook, was born July 21, 1798, in Brookfield, Mass., attended town school, moved to Medway in 1816, became associated with his father in the manufacture of bells and church clocks, succeeded in 1820 to the entire business which he carried on [at first in partnership with his dad] until 1871, having at that time cast over ten thousand church and other bells. He married, Jan. 1, 1824, Louisa Harding, daughter of Thomas and Keziah (Bullen) Harding. In 1837 he began building church organs, [p. 392] in company with his cousin, Mr. J. Holbrook Ware, until 1850, when the partnership was dissolved. Colonel Holbrook, a musician and a violinist of more than local reputation, was a member of the Handel and Haydn Society of Boston. He was, when young, offered the leadership of an orchestra in one of the theatres of Boston. He was very much interested in military service, and held every commission from ensign to colonel, declining the position of brigadier-general to which he was elected. He was postmaster at East Medway for over thirty-five years, and represented the town in 1835 in the legislature. He was of a quiet, retiring disposition, though genial. His house was always open to musical and literary people, and he will be remembered for his liberality in providing musical entertainments of the highest order. The Handel and Haydn Society and Boston's most celebrated musicians often performed under his direction. Colonel Holbrook died March 20, 1875, aged seventy-six years. He was succeeded in the organ business by his son, Mr. Edwin L. Holbrook, and in the bell business by his grandson, Mr. Edwin Handel Holbrook." [MA/Medway; Jameson 1886, pp. 391-392] ["A Message from the President," in *Dover Tidings*, vol. X, no. 2 (Fall 2010), on the web at doverhistoricalsociety.org/tidings_fall2010.pdf, gives George Holbrook, senior's dates as 1767-1846]

1768-1843: [biography of **Holland Weeks**, with no mention of music; elsewhere (p. 254) it's reported that "Mr. [Holland] Weeks [the composer Holland Weeks's father] had ten children, several of whom were quite good singers, and able to perform any of the parts required to be sung during the exercises."] [VT/Salisbury; Weeks 1860, pp. 195-199]

"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]

1769-1853: [biographical info. on **Nahum Mitchell**: author of this source (*History of the Early Settlement of Bridgewater, in Plymouth County, Massachusetts*, Boston: Kidder and Wright, for the author, 1840) (t. p.); author in the 1810s of “a short account of the origin and first settlement of Bridgewater, which was published in the 7th vol. 2d series of the Collections of the Massachusetts Historical Society” (p. [3]); dates his preface “*Boston, May 7th, 1840*” (p. 7); served as Representative to General Court of Massachusetts in 1798, 1809, + 1812 (p. 37); served as one of the “Senators for the county of Plymouth, elected from Bridgewater” in 1813 + 1814 (p. 37); served (year/s unspecified) as one of the “members of Congress from Bridgewater” (p. 37) (←all this is surely Massachusetts state legislature); graduated from Harvard in 1789 (coming from East Parish of Bridgewater) (p. 54); father Cushing Mitchell (b. 1740—p. 243) married Jennet Orr in 1765, had children Alice (b. 1767), Nahum (b. 1769), Jennet (b. 1771), mother Jennet died 1774 aged 26, Cushing married Hannah Sherman in 1780, had children Hannah (b. 1781), Celia (b. 1783), Cushing (b. 1784), Charles (b. 1788), Newton (b. 1789), George (b. 1793) (p. 244); Nahum married Nabby Lazell in 1794, had children Harriet (b. 1796), Silvanus Lazell (b. 1798), Mary Orr (b. 1801), Elizabeth Cushing (b. 1807), James Henry (b. 1812) (p. 246)] [MA/Bridgewater; Mitchell 1840]

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 psalmodist, 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]

"In March, 1770, 'it was voted, that Messrs. James McFarland, Jonathan Stone [**Joseph Stone's** father, 44 in March 1770?], and Ebenezer Flagg, sit in the elder's seat to lead, and on a motion made and seconded, voted unanimously, that Mr. William Swan [**Timothy Swan's** father, 54 in March 1770?] sit in the same seat, to assist the aforesaid gentlemen in singing.'" [MA/Worcester; Lincoln 1837, p.

1770, 10 July: "Last month an organ of 200 Pipes was set up in the Meetinghouse of the first Congregational Chh. in Providence [R. I.]: and for the first time it was played upon in divine Service last Ldsday [8 July], as Mr. [David S.] Rowland [p. 58] the pastor tells me. This is the first organ in a dissenting presb. Chh. in America except Jersey College—or Great Britain. [new paragraph] Mr. Rowland tells me that since it was set up, a Providence Gentleman being at Elizabeth Town in the Jersies he was in comp^a[ny] with Dr. Tho. Bradbury Chandler the [E]piscopalian and mentioning that

an organ was erected in Providence the Doctor said, he did not know but that they were entituled to a præmium—that a Gent. in Eng^{ld} had by will left £500. ster. to the first dissenting Congreg^a that should set up an organ. Also an English Gent. lately travell^s thro. Providence told Mr. West the same Thing. I was at Provid. June 13 when the Organ was erected & setting up. Mr. [William] Checkl[e]y [Harvard 1756, an officer of the Customs in Providence] who was concerned in psuading the p'ple. into it gave me an account of the motives he used with them, but said nothing of this Donation. They knew nothing about it when they erected the organ, & Mr. [Benjamin] West [probably the Benjamin West, 1730-1813, who contributed 2 tunes (PROVIDENCE + WEATHERSFIELD) to Andrew Law's *Select Harmony* in 1779] had exercised himself upon it a month in learn^s to play; before they knew, &c. [RI/Providence; Stiles/Dexter 1901, p. 58]

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

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

“In July, 1771, the Proprietors voted to hire a minster to ‘preach the Gospel in this place.’ ... Joseph Sevey, Enoch Sanborn, [and] Stephen Jones were appointed a Committee to contract with a minister. Mr. Jones being at Boston in August met the Rev. **James Lyon**, who had recently left Onslow, N. S., where he had been preaching, but the people were so poor as to be unable to support preaching. [new paragraph] Mr. Lyon was a native of Princeton, N. J.,--educated at the College in that town, having received a Presbyterian ordination. On the encouragement held out to him by Mr. Jones he concluded to go to Machias with his wife and children and preach on trial. The next Spring, the people liking him, they invited him to remain, offering him eighty-four pounds as a salary and one hundred pounds as a ‘settlement,’ together with [a] right to a share in the township[.] This offer he accepted and continued to preach here until he died in October, 1794. [new paragraph] Smith's Centennial says:-- ‘Mr[.] Lyon had a fine musical taste as well as voice. At one time he published a work on music. He had a singular defect of vision, not being able to distinguish between the colors black and red. He once purchased a piece of scarlet cloth, of which he intended to make himself a coat, thinking it was black, until apprised by his wife that it would be much more suitable for a uniform for a British officer than a dress coat for a clergyman. He never was regularly installed as Pastor of the Church which he formed.’ [new paragraph] James Lyon's Parish work commenced December 5, 1771, [p. 25] and continued until his decease over twenty-three years;--the first gospel minister settled in the place and probably the first minister to come to the Plantation[.]” [ME/Machias; Drisko 1904, pp. 24-25]

1771, 6 November, 4 December: “Nov. ... 6. ... A Committee of the Congreg^a have drawn up proper Letters Testimonial, for M^r **Jonathan Badger**. M^r Badger was born in Boston, removed & settled in Charlest^o S^o Carol. where he acquired a good Estate [+ published his *Collection of the Best Psalm and Hymn Tunes* in 1752; no copy located]; & two or 3 years since retired from business, came to N Engld & settled at Providence; where he became a Member of the [Beneficent Congregational?] Chh

under Mr Snow [presumably Joseph Snow III, who was pastor of Beneficent Congregational Church from 1743 to 1793], which is a mixture of Baptist & pædobaptists—Mr. Snow the pastor is pædobaptist, but plunges those who desire it. The other Chh [First Congregational, pastor David Sherman Rowland] was truly most suitable to him, but he had been informed there was no Religion in it. But upon find^g his mistake he has been very friendly and assisting to that Chh—and put his own Organ in it & plays upon it frequently—this brings him often at Mr Rowland[']s Meeting. Mr. Badger was grieved that Mr [p. 183] Rowld was so illy supplied, & proposed the form^g the *benevolent Society* [Benevolent Congregational Society, incorporated 1770 to raise funds to support public worship]. This proposal he had made for Mr Snow also but the Congreg^a would not listen to it. However it took with Mr Rowland[']s pple, & affords a good prospect of a Fund. Thus Mr Badger tho' of another Chh, has kindly afforded his kind Offices for this. And having had the Small pox, he kindly offers to carry to N York & Philad^a and Address & Applic^a of the B^o pastors for Benefactions for Mr Rowlds Chh. This Afternoon he waited upon me with all the papers & Letters Testimonial. I rec^d a Letter from a Gent. of that Congreg^a desiring me to write to N[.] Y. & Philad^a in Approbation & Furtherance of this Design. ... [p. 191] ... 4 [December] ... [new paragraph] This day Mr Badger of Providence returned from Philad^a having been thither & at N York to solicit Donations to the Congreg^a Chh at Providence, but without success. By him I rec^d Letters from Dr Alison of Philad^a & Dr Rodgers & Mr Treat of N York.” [RI/Providence; Stiles/Dexter 1901, pp. 182-183, 191]

1771-1815: [biographical info. on **Daniel Belknap**: names, dates, professions, civic positions of parents, siblings, wife, children] [MA/Framingham; Temple 1887, pp. 469-470]

1772-1820: “ASA **ALBEE** came to this town about 1770. He was born in 1742, but the place of his birth and his lineage have not been ascertained. He married Sarah Perry..., who died in 1800. ... He died in 1826. Son of Asa and Sarah (Perry) Albee:-- [indented paragraph, smaller type:] 9. **AMOS**, 1772. He was a musician of some local celebrity. He and his wife Judith were dismissed from the Medfield church to that in Watertown in 1820. They had three children here: Diantha, married in South Boston; Sarah P., born in 1808; and a son, name unknown. Amos Albee kept school here 1796-7-8.” [MA/Medfield; Tilden 1887, p. 294]

1772-1854: [biographical info. on **Bartholomew Brown**: served as Representative to General Court of Massachusetts in 1816 (p. 37); son of John Brown of Sterling, Mass., BB born at Danvers, Mass., graduated from Harvard in 1799, married Betsy Lazell (sister of Nahum Mitchell's wife Nabby) in 1801, settled in Sterling, then in East Bridgewater where he worked as attorney, had children James Tilden, Lucy Ann, George Henry, Harriet Mitchell [!] (p. 122)] [MA/Bridgewater; Mitchell 1840]

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]

1773: "[The Farmington society]...also voted to allow Mr. Bull 'to lead the singing in the Assembly.' The person in question was probably **Amos Bull**, a singing master, who had written to Samuel Smith the previous year [note: "Amos Bull to Samuel Smith, Jan. 12, 1772[,] in Gay Mss., Folio D, 95, CHS."] informing Smith of his intended arrival in a month's time to establish a school in Farmington." [CT/Farmington; Bickford 1982, p. 117]

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]

1773-1833 (dates of Joel Harmon, Jr.): "**HARMON, Maj. JOEL, Jr.**, m. Clara, da. of Deacon Joseph Hascall, who died in 1795, aged 22. He was a teacher of music, and published a manual of music which was a pecuniary loss. He was one of the earliest merchants [in Pawlet] and an officer in the war of 1812. He removed to Richland, N. Y., in 1804 [*recte* 1811; see *History of Oswego County, N. Y.* (1877), p. 217], where he followed the profession of music teacher many years." [VT/Pawlet; Hollister 1867, p. 199]

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

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

n. d. + 1775: “**Timothy Olmsted**, a man of much musical talent, lived in a house which stood on the west side of Main street [cap and lower-case *sic*] just [p. 219] south of the railroad. He composed many pieces and went about the State as a teacher. He was fifer in the Boston relief company of 1775, and chorister in the church. He afterwards moved to Hartland and went ‘music mad.’” [CT/East Hartford; Goodwin 1879, pp. 218-19]

1775: “The following named persons marched from Hartford [Conn.] for the relief of Boston in the Lexington alarm, April, 1775. ... **Timothy Olmsted**, *Fifer*.” [at least four other Olmsteds—William, Asahel, Nathaniel, Epaphras—in list of Privates who marched; the list continues onto a page not photocopied; Timothy was 15 in April 1775] [CT/East Hartford; Goodwin 1879, p. 82]

1775: “His [**Nathaniel Niles**’s] literary talents were above the common order, but in this line he is chiefly distinguished for a sapphic ode, called *The American Hero*. This poem first appeared in print in the Connecticut Gazette, Feb. 2, 1776, but dated Norwich, 1775. It had been circu- [p. 471] lated and sung in private and patriotic meetings, before it was printed, the music being composed by one of the author’s friends.*” [note at bottom of page: “* This is supposed to have been Col. **Absalom Peters**, of Lebanon, who was at that time a young man giving lessons to the choirs in Norwich as a singing-master.”] [CT/Norwich; Caulkins 1866, pp. 470-471]

1775: “Capt. John Baker’s company in the 17th Regt. of Foot, Commanded by Col. Moses Little in the year 1775. . . . Fife **Jacob Kimball** [age] 14” [MA/Topsfield; Dow 1940, p. 174]

1775-1845: [biographical info. on + biographical sketch of Chelmsford’s Rev. **Wilkes Allen**, possibly the “Allen” whose tune CONVICTION was 1st printed in Belknap, *The Evangelical Harmony*, 1800; that book’s subscribers list includes “Mr. Wilks Allen, [Stud. *Cambridge*],” + Rev. Wilkes Allen “entered Harvard in 1797, aged twenty-two. During his vacations he taught school, and graduated in 1801, on which occasion he delivered a poem. He had previously composed others. He played the base viol, and taught [p. 800] singing in his schools. ... [p. 801] [new paragraph] ...He was fond of singing and [in his last 12 years, in North Andover, Mass.] organized a ‘Hallelujah Club,’ for the practice of Church music.” Note also that the tune GRANBY, 1st printed

in Holden, *The Union Harmony*, vol. I, 1793, is attributed there to “W. Allin,” + that the tune APOLLO, 1st printed in Holden, *The Union Harmony*, vol. II, 1793, is attributed there to “W. Allen.” Note further that the Library of Congress owns (M1.A1A CASE) a “Manuscript collection of songs and tunes” titled “Apollo” + dated 1790, attributed to “Allen, Wilkes, 1775-1845”; Allen both compiled the volume + wrote some of its “songs and tunes”; this item is source no. A17 in the National Tune Index + source no. 4 in Fuld + Davidson inventory, 1980.] [MA/Chelmsford; Waters 1917, pp. 799-800, 801]

n.d. (ca. 1775-1783) + 1809 + after 1809-ca. 1820: “The revolution which stirred the souls of men developed a new style of music, which was styled fugue music. This was in sympathy with the clash and excitement of the day. New Jerusalem [by Ingalls], which will be remembered by all our older citizens, is a representative tune of this class. The parts falling in one after another, each part singing different words at the same time, are thought to represent the clangor and confusion of the battlefield; the base the deep-toned artillery, the tenor the rattling fire of musketry, the counter the crack of the rifle, and the treble the bugle blast heard over all. The fastidious did not relish this medley of sound, and the first effort on record to introduce a different style was made by **Joel Harmon, Jr.**, of this town, who published a singing manual [*The Columbian Sacred Minstrel*] in 1809. The tunes in his book were of his own composition and in express opposition to what he styles [p. 71] ‘fuging’ music. This did not take and his book never got into general use. Fugue music prevailed until about 1820, when it fell into disuse and substantially the style of music now in use was substituted.” [VT/Pawlet; Hollister 1867, pp. 70-71]

n.d. (ca. 1775-1783) + 1798 + 1833 + n.d.: “The date of the introduction of printed notes into the choir gallery is alike uncertain with that of hymn books and musical instruments. The 24th edition of Dr. Watts’ Psalms (London, 1763) has twenty-five ‘Tunes in the Tenor Part’ printed from steel plates. This was choral music. There are good reasons for believing these tunes were the first used, though not until about the time of the Revolutionary war. [new paragraph] The first music written in four parts and sung in the Congregational church was compiled by one **Asahel Benham**, of Wallingford, Conn., in 1798. It bore the title ‘Social Harmony,’ and was a volume of sixty pages and about four score tunes. These tunes were printed from engraved plates. Two copies are [p. 293] extant in the town. This note book was succeeded by ‘The Choir,’ a much more pretentious work and published in 1833. This book was used in the Rev. W. J. Boardman’s pastorate. In the Rev. Mr. Griggs’ day it gave way to ‘The Boston Academy’s Collection.’ After the latter came ‘Ancient Harmony,’ ‘The Psalter,’ ‘The Shawm,’ ‘The Dulcimer,’ ‘The Jubilee,’ ‘Asaph’ and a dozen others of lesser importance.” [CT/North Haven; Thorpe 1892, pp. 292-293]

n.d. (no earlier than 1777) + 1819 + 1820: “The names of other instructors in this branch [of teaching; i.e., singing masters] are imperfectly remembered. We give the following, the Christian names of many of them being unknown: ... **N[athaniel] D[uren] Gould**....” [NH/Dublin; Dublin 1855, p. 196]

1778: "Driven from town by the hostility of his neighbors [because of his Tory leanings], the singing master **Amos Bull** went to New York city, leaving behind his wife and child. In 1778 he wrote to Samuel B. Webb trying to get his help in bringing his family to New York, explaining that 'scandal, insult and abuse, variously and incessantly inflicted, obliged me to seek relief by flight.' [note: "Worthington Ford, ed., *Correspondence and Journals of Samuel Blachley Webb*, New York, 1893, I, 87." (*recte* vol. II, p. 91)]" [CT/Farmington; Bickford 1982, p. 178]

1778-1860: "**Solomon Warriner** is a conspicuous figure in the history of music in Western Massachusetts. He was born at Wilbraham, Massachusetts, in 1778, and died at Springfield [MA], where most of the years of his long life were passed, in June, 1860. He was known as Colonel Warriner, for he drilled militiamen as well as choirs. For more than forty years he was the leader of the large choir of the First Church, Springfield. He was president of its musical society and head of the musical life of Springfield. On all public occasions when music graced the program, Colonel Warriner was in demand, with his trained singers. As teacher, leader and publisher, he had a wide influence. He also composed music. Two pieces ascribed to S. Warriner appear in 'The Apollo Harmony' [by Jonathan Huntington, 1807]. [Nathaniel D.] Gould mentions him as one of those 'who taught with success and *deserve* and will have a place in the memory of the lovers of sacred music.' An editorial notice at the time of his death says: 'Colonel Warriner was the great authority and standard in all musical matters in all this region and did more than any other to elevate the style of sacred music in Western Massachusetts.'" [MA/Springfield; Burnham 1901, p. 23]

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): "About this time [1780] 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]

1780, 31 August – see ca. 1770

1780, 4 December: "...**Solomon chandler** Isaac Pease Sam^{ll} Gowdy John parsons & James farrington [chosen as] Tything men." [CT/Enfield; Allen 1900, vol. I, p. 458]

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 + (not neighboring to Newport) Boscawen; 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]]

1781 + 1793, 4 June: "*First Congregational Church*. [new paragraph] This church was organized August 8, 1781.... Its first members were...**Joel Harmon**.... Joel Harmon was appointed first church clerk. ... [p. 139] ... [new paragraph] We, the subscribers, being sensible of the importance of having a Gospel minister settled among us, Do promis[e] to pay to Mr. John Griswold as an Inducement for him to settle in the worke of the minestre among us, the some [sum] that we do enext [annex] to our names, one half on the first day of January next, and the other in one yeare from the first payment, to be paid in neet cattle, or wheat and Indian corn. [new line] Witness our hands. [new line] Dated at Pawleet, June 4th, 1793." [followed by list of names + sums; includes Joel Harmon, pledging £10] [VT/Pawlet; Hollister 1867, pp. 137, 139]

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 + 1783 + 1785 + 1786 + 1787 + 1794: references to **Solomon Chandler**; most often to his "Rate" [CT/Enfield; Allen 1900, vol. II, pp. 1016, 1038, 1040, 1044, 1046, 1198, 1241]

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]

1783 – see 1782

1783, 12 August – see 1773, 14 September

n.d. (possibly 1783-1785) – see 1782

1785 – see 1782

1785, 26 November: "The following notice had appeared in some of the newspapers: -- [new paragraph, smaller type:] Singers of every denomination, both male and female, are desired to attend and give their assistance at the Old South on the first Lord's Day in December. The intent of said meeting is for the purpose of relieving the distressed. Your compliance with this will oblige many, but none more than your humble servant, **WILLIAM BILLINGS.**" [footnote: "[*Co. Centinel*, November 26, 1785.]" [MA/Boston; Hill 1890, vol. II, p. 231]

n.d. (ca. 1785-1795?): "Mr. Lemuel Brackett, who was born in 1780, and is of the best authority on these matters of and near his time, informs me that when he was a

boy, Mr. Babcock [probably **Lemuel Babcock**], who afterwards removed to Milton, led the singing, using a pitch-pipe." [MA/Quincy; Whitney/*NEHGR* 1864, p. 120]

1786 – see 1782

"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]

1786, 7 November, 22 November + 1787, 5 June, 3 September, 8 October: "In a small book covered with parchment, such as were the record books of the Parish and Town at that time, on the first page we find written in a clear, bold hand, as by a goose quill pen in the hand of a master, the words, to wit: 'This Book belongs to the Stoughton Musical Society and contains the Rules and Regulations whereby the said Society are governed. [new line] Stoughton, Novem. 7th, 1786.' [new paragraph] In the same clear, legible hand-writing follow on the next page, marked page 1st, the regulations of which we give a copy. [new paragraph] ['Regulations agreed upon and voted by the Stoughton Musical Society: [new paragraph] 1st That there shall be a President, Vice President and two Treasurers or more, as the Society shall order. [new paragraph] 2nd The President only shall beat the Time openly; and if the president be absent, the Vice President shall preside; and if they both be absent, the Society shall choose a President pro-tempore. [new paragraph] 3rd Every member shall behave with Decency, Politeness and Dignity; and whoever behaves disorderly shall be punished according to the nature of his offense, according as the Society shall order. [new paragraph] 4th There shall be a Register chosen, who shall Record all the Laws and Regulations of the Society, and also shall take account of all the Fines and other Monies belonging to the Society and shall transmit an account of the same to the Treasurer or Treasurers. [new paragraph] 5th The Treasurer shall keep a fair account of all the Monies belonging to the Society and shall expend the same from time to time as the Society shall order. [new paragraph] 6th There shall be a Committee chosen who shall examine all Persons who shall wish to join the Society, and no one shall be admitted without their approbation. [new paragraph] 7th In order to raise a fund to defray necessary expenses, every Member shall pay, or cause to be paid, to the Treasurer, two shillings, [p. 22] and no member shall be admitted unless he shall sign the Articles of Regulations, and also pay, or cause to be paid, the same sum of two shillings to the Treasurer. [new paragraph] 8th The Times and Places of meeting shall be as the Society shall order from time to time; and the Society shall be dismissed at nine o'clock in the evening. [new paragraph] 9th The Society may from time to time make further Regulations as, to them, shall be judged necessary or convenient.['] [followed by list of 25 men's names, including "**Elijah Dunbar, Esq.**" (first name on the list) + "**Samuel Capen, 2nd**" (3rd name)] ... [new paragraph] This meeting and subsequent ones were held at the house of Robert Capen [Samuel Capen's father].... [new paragraph] In this house, **William Billings** taught his famous singing school in 1774. [new paragraph] The next entry in the book is as follows: [new paragraph] 'The Society met at Robert Capen's, Stoughton, Nov. 22, 1786, agreeable to aforesaid articles. Mr. Enoch Leonard being

Moderator [p. 23] and Lieut. Samuel Capen Register.... [new paragraph] Agreeable to 6th Article, an examining committee were chosen, to wit:-- [7 names listed, including Elijah Dunbar, "Lieut. S. Capen," + Samuel Capen's brother Andrew Capen]...and it was voted that the book called the Worcester Collection [1st printed that year] be purchased by the Society for further practice.' [new paragraph] The next meeting of the Society was held at Robert Capen's, Stoughton, the fifth day of June, 1787, and it was there voted to [p. 24] choose a committee to correct and amend the articles of the Society, and also to choose a committee of three to examine the Treasurer's account. [new paragraph] The committee chosen were Lieut. Samuel Capen,.... [new paragraph] It was also voted that the Register be directed to purchase a book to keep the Records of the Society. It was then voted to adjourn to the first Monday in September next. [new paragraph] Met Monday, Sept. 3, 1787, at Robert Capen's and adjourned to the 8th day of October at Robert Capen's to hear the report of the committee chosen in June to correct and amend the rules, and for the purpose of choosing officers for the year ensuing. [new paragraph] The next entry is as follows: [new paragraph] 'Stoughton, Oct. 8, 1787, at Robert Capen's, and proceeded to business according to the order, and the following officers were chosen: [indented list:] Elijah Dunbar, Esq., President. / ... / **Lieut. Samuel Capen, 2nd**, Secretary. / ... and it was voted to accept the following articles as Rules and Regulations and Constitution of the Stoughton Musical Society, to wit: [new paragraph] As a design of the institution and the end of all Societies ought to be the good of the community at large, and the members in particular, they should therefore be established on solid and lasting foundations and be governed by good, wholesome and prudent laws, and as singing or vocal music is a divine institution and the noble talent of performing it most certainly was given for improvement by Him, who made us of that elevated rank of beings that we are capable of sounding forth His praise. And as the powers of harmonious music are most admirably calculated to humanize the ferocious passions, to increase the various emotions of the mind, the different degrees of sensibility [p. 25] and all the feelings of the heart, that not only the sense of hearing receives the highest gratification from sounds the most congenial to the organs of man, but we are made partakers at one and the same time of instruction and delight in viewing the noblest work of the Almighty, put in motion to answer the noblest ends, the exciting and cementing [of] brotherly love. [new paragraph] We, therefore, esteem it our duty to study to promote that harmony [both musical and personal/emotional? --see preceding sentence] which is pleasing to our Maker and so delightful to ourselves. Stimulated with these salutary [*sic*] and laudable motives, we, whose names are underwritten, form ourselves in a society by the name of Stoughton Musical Society, for the above implied purpose of practicing vocal music, do voluntarily and of our own free will and accord, jointly and severally, covenant and engage and bind ourselves to be governed by the following rules and regulations. [new paragraph] Rule 1st That there shall be a President, whose business shall be to Regulate the meetings, Direct the Music, Beat ye time and see that everything be conducted with propriety, Politeness, Honor, Dignity. [new paragraph] Rule 2nd That there be a Vice President, who shall, in the President's absence, supply the vacancy. [new paragraph] Rule 3rd That there shall be one Secretary, who shall record all Rules and Regulations of the Society, take

account of all fines and other Monies, and keep an exact Register in which each member's name shall be inserted, with columns prefixed in which shall be carefully Minuted their attendance and non-attendance, in order that each member's conduct, respecting attendance, may be fairly and clearly ascertained. [new paragraph] Rule 4th That there shall be two Treasurers, who shall collect all the monies that shall be due to the Society, and shall expend the same from time to time as the Society shall order, and transmit a fair account of both money and expense when requested. [new paragraph] Rule 5th That there shall annually be one meeting in the Month of October, at which all officers (Places of Vacancy excepted) shall be chosen by ballot. [new paragraph] Rule 6th That there shall be a committee of examination and approbation, who shall examine all candidates, who shall wish and offer to join the Society, and no one shall be admitted without their approbation. [p. 26] [new paragraph] Rule 7th That no person shall be admitted as a member without first subscribing to the Rules and Regulations of this Society and paying the sum of two shillings. [new paragraph] Rule 8th That the Treasurer shall be supplied with money from time to time to defray Necessary Charges, and each Member shall pay his proportionate part thereof. [new paragraph] Rule 9th That if any Member of said Society shall absent himself two meetings successively, he, at the next meeting he attends, [shall] be accountable to the Society for a reasonable and satisfactory excuse for his non-attendance, and every Member so offending shall freely and voluntarily give such satisfaction, either by apology or a fine, or by any other means to the acceptance of the Society; otherwise [he] shall be considered destitute of that politeness which is the true mark and characteristic of the Gentleman. As also an open violation of the Rules and Regulations of this Society and shall be treated accordingly. [new paragraph] Rule 10th The Society may from time to time make further regulations as shall be judged Necessary or Convenient. [new paragraph] The foregoing Rules and Regulations agreed to and subscribed this eighth day of October, An. Dom. 1787. [list of SUBSCRIBERS, including Elijah Dunbar, Esq. (first name) + Samuel Capen (3rd name)] ... [new paragraph] Attest: Samuel Capen (Secretary)." [MA/Stoughton; Standish 1929, pp. 21-26]

1786 + 1790: "Rev. **Seth Noble**, a native of Westfield, Mass., came [to what would be named Bangor] in 1786, with his wife and three little children. ... [new paragraph] There was no organized church in the plantation, but the people wanted a settled religious teacher and engaged Mr. Noble at a stipend of £100 a year. ... [p. 43, new paragraph] To Mr. Noble our city is indebted for its name. ... Through some means—his instrumentality it may be, as he had resided in a precinct bearing the name—Kenduskeag Plantation came to be called Sunbury, and in 1790, the people requested him to procure from the General Court an act of incorporation of the town with that name. Mr. Noble was an excellent singer, and the solid old minor tune of Bangor was a favorite with him. (The minor key was then popular, perhaps from the nature of the times.) It occurred to him that that name for the town would be more satisfactory than Sunbury, and it was inserted in the charter. ... [p. 44, new paragraph] The town was incorporated in 1791. Mr. Noble remained here until near the close of the century. He was settled in Montgomery, Mass., from 1801 to 1806, and afterward went to Ohio, where he died, in 1807. [p. 148] The following stanzas

[were] composed by the Rev. Seth Noble, on the death of his wife,--which occurred in 1793... [title in large + small caps:] LINES COMPOSED ON THE DEATH OF SOPHRONIA, CONSORT OF REV. SETH NOBLE, 1793. / I. / Forbear, my friends, forbear, and ask no more..." [ME/Bangor; Bangor 1870, pp. 42-44, 148]

1786-1802 + 1790 + 1803, 26 December + 1804, 26 January: p. 158: "**Lt. Samuel Capen**" listed as one of Stoughton Musical Society's Secretaries from 1786 to 1802, + as Treasurer (along with his brother Andrew) in 1790; p. 41: "The next meeting [of the Stoughton Musical Society], [was] held Dec. 26, 1803, at Col. Gill's, Canton. ... [new paragraph] At this meeting it was 'voted that **Samuel Capen should take the lead of the Tribble** and call such assistance on that part as he shall see fit'; also 'voted that **Andrew Capen should take the leader of the Counter** and call such assistance on that part as he should think expedient.' [p. 42, new paragraph] They here began to consider the compilation of a book for the Society's use, and on the 26th day of January, 1804, at John Savels' Hall, Sharon, 'Voted to choose a committee to meet some gentlemen of Dedham [possibly including **Herman Mann?**] to confer upon compiling a music book, and that **Elijah Dunbar, Esq.**, Capt. Samuel Talbot and Samuel Capen be the committee.'" [Note that Capen published his *The Norfolk Harmony No. 1*, "for the use of musical societies," in Boston in 1805.] [MA/Stoughton; Standish 1929, pp. 41-42, 158]

1786, 7 November, 22 November, 8 December + 1786-1808: "On the 7th of November, 1786, about twenty-five persons, who were fond of music and of having a good social time, met together for the purpose of consultation in regard to organizing a musical society. A committee was appointed to draw up a constitution which was accepted on the 22d, and [p. 309] adopted, with some amendments, on the 8th of December. The original members were residents of what is now Canton and Stoughton. The organizations in the Stoughton and Canton precincts uniting, they made choice of Hon. **Elijah Dunbar** for their first president, and for twenty-two years he was re-elected. He was passionately fond of music, and had one of the finest collections of books on this subject then in the country. [footnote: "See Appendix XVIII" (p. 615), which reads "XVIII. / LIST OF BOOKS BELONGING TO THE HON. ELIJAH DUNBAR, RELATING TO MUSIC. / Holyoke [Columbian] Repository [[1803]], Massachusetts Compiler [Gram, Holyoke, Holden, 1795], Royal Harmony [Williams, 1766?], [American?] Musical Magazine [Doolittle + Read, 1786-87?], Holden's Union Harmony [eds. in 1793, 1796, 1801], Harmony of Maine [Belcher, 1794], Harmony of Harmony [French, 1802], Harmonia Americana [Holyoke, 1791], Royal Melody [Tans'ur, probably as reprinted by Bayley, 1767-68], Anthems [Flagg, *Sixteen Anthems*, 1766?], Evangelical Harmony [Belknap, 1800], William Billings' [Psalm-]Singers' Amusement [1781], Sacred Minstrels [Minstrel? Hill, 1806?], Robertson's Anthems [Robert Rogerson, AN ANTHEM..., 1793?], Funeral Elegy [?], Norfolk Harmony [Capen, 1805], [Farmer's?] Evening's [Evening?] Entertainment, [Howe, 1804?] Oriental Harmony [Maxim, 1802], Dirge [Holden, [1800]?], West Boston Music [probably Boston, West Church, *Collection*, 1810], Brattle Street Music [Boston, Brattle Street Church, *LXXX Psalm and Hymn Tunes*, 1810], Select Music in Manuscript Songs, Instrumental Assistant [probably Holyoke, 1800 and/or 1807]."]

He had a voice like that of many waters, and rendered the old Continental music to perfection." [MA/Canton + Stoughton; Huntoon 1893, pp. 308-309, 615]

1786-1808 – see 1786, 7 November, 22 November, 8 December

1787 – see 1782

1787, 5 June, 3 September, 8 October – see 1786, 7 November, 22 November

n.d. (ca. 1787-1795): "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..."; Hubbard left New Ipswich Academy in 1795]. He had made music a study, and was quite in advance of the age." [NH/New Ipswich; Kidder 1852, p. 262]

1788-1798: "In 1788, Justin Morgan, then 41 years old, a tall, slim man, of feeble health, a fine singer, composer of church music written in the fugue style, a teacher of singing schools, the owner of the original Morgan horse which gave the name to Vermont's most famous breed of horses, came from Springfield, Mass., with his wife and three little children, and settled and lived in Randolph, until his death in 1798. [new paragraph] The old time stage driver from Royalton to Montpelier in those days, long time well known at the old Pavilion, in Montpelier, used to say that he had often met Mr. Morgan going to his singing schools on the *par excellence* namesake of his race a hundred years ago in Randolph. Being an excellent penman, a man of urbane manners, spoken of as a fine, old-school gentleman, he was soon chosen to act as the clerk of the town, and served for three years from 1790." [VT/Randolph; Nickerson 1895, p. 11]

n.d. (between 1788 and ca. 1810) + after ca. 1810: "According to the recollections of Reuben Abbott [who sang under **Jeremiah Ingalls** in 1801], Mr. Ingalls introduced the bass viol into the old meeting-house [built 1788] which was afterward played by William B. Bannister, and later, by one or more of the Kent family." [VT/Newbury; Wells 1902, p. 178]

ca. 1790: "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.)] [NH/Bedford; Bedford 1851, p. 200]

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

1790: "I find no mention of instrumental music as forming part of the services of the Sabbath, before the year 1790, when the Parish vote to 'admit an instrument of music into public worship to strengthen the bass,' and desire Mr. **Abner Ellis** to make use of the same." [MA/Dedham; Lamson 1839, p. 63]

1790 – see 1786

1790 – see 1786-1802

after 1790 (Herrick: before 1808): "Jonathan Smith of Peterboro, kept a school about 1790. Heald of Townsend, Carlton of Rindge, [probably **Joseph**] **Herrick** of Milford, Francis and Lt. John Cragin, Milton Carter of Peterboro, Maj. Farnsworth of Mason, Dea. **N[athan] D[uren] Gould** of New Ipswich, followed." [Joseph Herrick died 1807 in Milford] [NH/Temple; Blood 1860, p. 154]

before 1791 + 1791-?1810 + 1829 and probably years before and after 1829: "The history of the choir [in Newbury's First Congregational Church] would fill a small volume. Jacob Bayley and Simeon Stevens first 'took the lead of the singing': then

came **Jeremiah Ingalls**, who trained what was then considered a wonderful choir [between 1791 + likely ca. 1810, when Ingalls left Newbury]. It is said that travelers would plan to stop in their journeys over Sunday, in Newbury, to hear the fine singing. It is not certain who succeeded Mr. Ingalls. Jacob Kent 3d, was leader in 1829, and probably for some years before and after...." [VT/Newbury; Wells 1902, p. 178]

n.d. (1791 or later): "Squire **[Supply] Belcher** was the first choir-leader in town, and for many years led the music in the old church." [ME/Farmington; Butler 1885, p. 379]

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]

ca. 1791 to ca. 1806 + 1794, 17 December: "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. ... [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." [VT/Woodstock; Dana 1889, pp. [220]-222, 226]

1791-?1810 – see before 1791

1792 – see 1791

before 1792, 27 March – see 1761, 12 August

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]

1792-1794 + 1799 + 1804: “**Jacob Kimball** taught school here [in a schoolhouse opposite Topsfield’s South Side Cemetery] from 1792 to 1794. ... [p. 304] ... [new paragraph] The first teachers mentioned in the records, after these [four] schoolhouses were built, were...Jacob Kimball, 1799;.... ... The next year [1804] three women and three masters were hired to teach four months each.... The masters that year were Jacob Kimball, Jr.,” [MA/Topsfield; Dow 1940, pp. 303, 304]

n.d. (between 1792 and 1826): “There [in his “sanctum” in his Torrington, CT farmhouse] he [**Alexander Gillet**] wrote music; and there, if any one who was accustomed to see him abroad will believe it, he played on a bass-viol.” [CT/Torrington; Orcutt 1878, p. 457]

1792-1872: **LOWELL [Mason]**, born 1792]..., known in his boyhood as one whose ruling passion was music; and he spent the first twenty years of his life, as he himself tells us, chiefly in playing on all kinds of musical instruments within his reach. When eighteen years of age, he led the parish choir; and he was also the leader of a band, playing the clarinet. In 1812, he journeyed with horse and wagon to Savannah, Ga., arriving there with only ten dollars in his pocket. He found work in a store by day, and began teaching music evenings, soon after his arrival. He became a member of the Presbyterian church there, and the leader of its choir, as well as superintendent of the first Sunday-school ever gathered in Savannah. In 1817, he came north; was married to Abigail Gregory of Westboro, and returned to Savannah, where he was for several years teller in a bank, and became more widely known as teacher of music and leader of choral societies. In 1821, he published his first singing-book, *The Handel and Haydn Society’s Collection*. Though compiled in Savannah, it found a publisher in Boston; and in 1827, at [p. 434] the urgent request of musical friends, Lowell Mason left Savannah, and took up his residence in Boston. At this time, he was induced to investigate the Pestalozzian system as applied to teaching music, and after due trial adopted it. Soon after, he set on foot a movement for the instruction of children in singing, which resulted in the introduction of musical instruction into the public schools. He was conductor of the Handel and Haydn Society, and in connection with George J. Webb established the Boston

Academy of Music, the first regularly chartered music school in this country. He visited Europe in 1837, as well as subsequently, in the interests of his profession; and in 1855 he received the degree of Doctor of Music from the University of New York, it being the first instance of the conferring of such a degree by an American college. He had been director of music in Dr. Alexander's church, New York, since about 1853. [new paragraph] His declining years were spent in Orange, N. J., where he died in 1872. His musical publications, forty or more in number, had a wide popularity; and of his most popular church music book, *Carmina Sacra*, more than five hundred thousand copies have been sold. His tunes are yet sung in every State of the Union, as well as in other lands. [new paragraph] Dr. Mason was, without doubt, the foremost man of his time in raising the popular standard of music in this country. He revolutionized the methods of teaching. He furnished a better class of tunes for church use to supplant the whimsical music that originated in colonial times. By his labors in the Boston Academy of Music, at conventions, and at teachers' institutes, he educated a great number of teachers, and awakened an enthusiasm in singing among the people. By these means, he contributed more than any other one man to the later development of the musical art in America." [MA/Medfield; Tilden 1887, pp. 433-434]

1793, 4 June – see 1781

n.d. (between 1793 and 1811): "I relished very keenly the soul-inspiring music of blind Birkenhead [**John Latham Berkenhead**], at Trinity Church, played on the best organ then in America, the gift of George Berk[e]ley, Bishop of Cloyne." [RI/Newport; Channing 1868, p. 95]

1794 – see 1782

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 ca. 1791 to ca. 1806

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]

1795: "In 1795, Mr. **[Amos] Bull** edited and caused to be published a 'Collection of Sacred Musick,' called *The Responsary*, a copy of which was presented to the writer in 1870 by Mr. Bull's daughter, Mrs. Deming of Litchfield. She is authority for the fact that *The Responsary* was prepared and published expressly for the choir of the Second Church [of Christ in Hartford]. It contains many new tunes and twelve new anthems, and in the copy at hand are many manuscript tunes and anthems, and also a few original hymns. *The Responsary* was doubtless used by the choir of this Church for many years." [CT/Hartford; Parker 1892, p. 167]

1795 – see after 1772

1795 – see 1791

n.d. (probably ca. 1795-1815) + ca. 1800: "...[**Daniel Belknap**] taught singing schools for probably twenty years in the towns of Middlesex and adjoining counties, and more remote places, and gave their names to many of his pieces. One he called Carlisle where he married a young lady [Mary Parker; marriage possibly ca. 1800, as first child was born July 1801], who perhaps was in his school, and to this tune he set these appropriate lines: [indented, smaller type:] 'Now shall my inward joys arise / And burst into a song / Almighty love inspires my heart / And pleasure tunes my tongue.'" [CARLISLE 1st pr. in Belknap's *Evangelical Harmony*, 1800] [MA/Framingham; Framingham ?1900, p. 238]

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: "When Hallowell Academy gave a public exhibition, near the close of its first year, in 1796, Squire **[Supply] Belcher** was called from Farmington to conduct the music upon the occasion. In the language of *The Tocsin*, a paper then published at Hallowell, 'the exercises were enlivened by vocal and instrumental music under the direction of Mr. Belcher, the "Handel of Maine."' The title of the 'Handel of Maine' had been earned by Mr. Belcher through the publication of his collection of music." [ME/Hallowell; Butler 1885, p. 379]

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

1796, 31 October: "At the end of the school-report which follows will be found the names of the school-committee for the succeeding year, 1796: -- [p. 261] ... [p. 262] ... [2 names] **SAMUEL HOLYOKE**, [3 more names; new line:] 'BOXFORD, Oct. 31st, 1796.'"" [MA/Boxford; Perley 1880, pp. 260, 262]

1797-1804 + 1802, April (and later) + 1805-1811: [misc. bits of biographical info. on **Herman Mann**] [MA/Dedham; Mann 1847, pp. 75, 76, 114]

1797 + 1814, October + 1817, 6 May, 7 May, 25 December + 1818, 1 May, 19 May, 22 May, 15 June + 1821 + 1825, 13 May + 1829, 20 November, 24 November, December: "Considerable attention appears to have been paid to music in and near Salem previous to the year 1800, and a somewhat extensive musical organization, known as the Essex Musical Association, was formed in 1797. It was composed of the vocal musicians of Essex County, and held annual festivals or meetings for rehearsal, and probably for public performances in various parts of the county. **Samuel Holyoke**, of Boxford, the then distinguished composer of sacred music, was a prominent member of this association. There may have been other societies of similar character, but we find no account of them. ... [new paragraph] The earliest record of any musical organization in Salem dignified by the name of a *society* appears in Oc- [p. 73] tober, 1814, when the *Essex South Musical Society* was formed. Its conductor was Isaac Flagg of Beverly. [new paragraph] It was composed of the ministers and gentlemen of the different congregational societies of the county, including the 'Salem Association.' The society was organized for the performance of sacred music and numbered about sixty members. It continued six years [or 15 years? --see below; the Society's last concert apparently given in Nov. 1829], giving ten public performances, at some of which were addresses on sacred music. [new paragraph] In the Salem gazette of May 6, 1817, there appears a notice of a quarterly meeting of the society, at 'Rev. Mr.[.] Walker[']s meeting house in Danvers.' The editor adds 'This body has done much towards the improvement of psalmody.' [new paragraph] In the Gazette of May 1, 1818: 'A quarterly meeting is announced to be held at Rev. Mr. Abbott's Meeting House at 2 o'clock P. M.' [new paragraph] May 19, 1818, a notice appears that 'the Soc'y will meet at the North Meeting House next

Thursday as 2 P.M., and perform many select pieces of the first composers. The Rev. Mr. Carlisle will deliver an address, adapted to the occasion.’ From an editorial notice in the Gazette of May 22, we quote the following: ‘The singing was felt by all to be excellent, and Mr. [William?] Cooper’s touches on the organ exceeded anything which we have [p. 74] words to describe. His *thunder* was an admirable imitation of the thunder of the heavens and astonished many of the auditors who were not prepared for the peal.’ [new paragraph] This Society applied to the Legislature for an Act of Incorporation, to enable it to hold real estate, and build a music hall; but Gov. Lincoln vetoed the Act, passed by both houses, on the ground that it was not expedient to incorporate institutions of so limited a public benefit. [new paragraph] The last concert of the society was given November 20, 1829, in the Tabernacle church. The program was from Haydn, Handel, Jackson and Stevenson. Webbe’s ‘When winds breathe soft’ was sung. Tickets were 50 cents each. This performance was not well attended and embarrassments of a pecuniary nature seem to have brought this useful but poorly appreciated society to its end, as it was dissolved in December of the same year. A correspondent in a communication to the Salem Gazette, Nov. 24, 1829, refers to the performance as one of great excellence, and praises the very creditable organ playing by Miss Mallet. [new paragraph] In 1817, the Handel Society was formed. The first concert was given in Salem at the Universalist Meeting House, May 7, 1817. The program comprised duets, trios and choruses, mostly by Handel. ... [new paragraph] A second concert was given by this society, Dec. 25, of the same year, at the Baptist Meeting House. It was called an Oratorio concert. The music performed was by Handel, Mozart, Shaw, Avison, Luther and Haydn. ... [p. 75; new paragraph] Another concert was given June 15, 1818, at the Rev. Mr. Bolles’ Meeting House, celebrating the first anniversary of the formation of the society. The program was similar in character to the one above mentioned. [new paragraph] This society continued about three years. [new paragraph] In 1821, the Haydn Society was formed. The only notice of this society we find in Felt’s Annals, as follows: ‘It exerted a beneficial influence on the singing of our religious congregations.’ [new paragraph] In 1825, the Mozart Association was organized. The object of the society was stated to be ‘The general improvement of the science of music, with an ultimate reference to the music of our churches.’ [new paragraph] This society appears to have been thoroughly organized, and had, we judge, a substantial social following. We copy from the Salem Gazette of May 13, 1825, a list of officers as then published: [indented list] Hon. John Pickering, LL.D., President. / Mr. **Henry K. Oliver**, Vice President. ... [new paragraph] The society continued six years. ... [new paragraph] The greatest difficulty the society encountered, said the late H. K. Oliver, to whom I am indebted for a portion of the information regarding the Mozart Society, was the then scarcity of treble voices; there were very few [p. 76] in town. The alto part was sung by men [4 men’s names listed]....” [MA/Salem; Whipple 1886, pp. 72-76]

1798 – see n.d. (ca. 1775-1783)

n.d. (probably summer 1798): **Samuel Capen** receives a “cutting and unjust reflection” as one of Canton’s “prominent Federalists” in a Republican parody of “the

celebrated Alphabet Song”: “C stands for Capen, for [Elijah] Crane, and Cockade” (the last an allusion to the Federalists’ black cockades [hat ornaments]) (see R 1798, 4 July for some backstory) [MA/Canton; Huntoon 1893, p. 487]

1798, 4 July: [detailed description of conversation between Rev. Elizur Holyoke’s sons (unnamed; presumably including **Samuel Holyoke**) + a committee from the Boxford First Church regarding Mr. Holyoke’s support + possible resignation from his office of pastor] [MA/Boxford; Perley 1880, pp. 268-269]

1798, 3 September + 1806 + 1807: “The *Essex Musical Association* was an extensive organization in its day; and, as implied by the title, was composed of Essex-County vocal musicians. Several members belonged to Boxford, some of whose names, and perhaps all, follow: Deacon Parker Spofford, Ensign Joseph Symonds, jun., and Mr. Stephen Kimball. **Samuel Holyoke**, the distinguished composer, was prominent in this association; and it was probably through his influence that their annual festival was several times held here.” [MA/Boxford; Perley 1880, p. 264]

1798-1799 – see 1795-1796

1799: ‘Gen. Solomon Cowles’s niece visited her uncle in 1799 ‘to hear the music, piano and bass-viol and three voices.’ ... [p. 286] ... Julia Cowles describes a musical evening at which a music instructor, a **Mr. Birkenhead**, gave a benefit: [new paragraph; italics + bracketed insertion (not in italics) are all in this source; the bolding on Norton’s name, which could be the name of a published psalmodist, has been added] *Wednesday eve. Mr. Birkenhead had a benefit at Gridley’s and his pupils played, all except Nabby Deming and myself. He wished me to play, but as I did not sing I thought it not best. Fanny played much the best, and sung extremely well, indeed. The tunes she played were “The Shipwreck,” “The Tear,” and “The Bud of the Rose.” Dr. Todd, I. Norton, and Larcon [Monsieur Lançon] were there with their instruments. After the playing was finished the company danced two figures, and George danced a hornpipe. Came home at twelve o’clock.*” [CT/Farmington; Bickford 1982, pp. 285-286]

1799 – see 1792-1794

1799, March: “FRAMINGHAM ARTILLERY COMPANY. – This company was organized in Mar. 1799. The original members were...**Zedekiah Sanger**....” [MA/Framingham; Temple 1887, p. 343]

between 1799 + 1806: “[Rev. **Holland Weeks** had] a fine tenor voice. He was so fond of singing that if a brother minister—a home missionary, for instance—was ‘occupying the pulpit,’ he would take his place in the singers’ gallery.” [CT/Waterbury; Anderson 1896, vol. I, p. 620; lots about Weeks on pp. 619-623, more about him in vol. II, pp. 953-954, + portrait or photo in vol. III, p. 614]

n.d. (probably ca. 1800): “[I]n 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.[.]” [reminiscences of Mrs. Achsah (Sawyer) Allan (1800-1886)] [NH/Wilton; Livermore 1888, p. 65]

ca. 1800 – see 1782

ca. 1800 – see n.d. (probably ca. 1795-1815)

n.d. (early 19th c.): “At the beginning of this [19th] century the hall in Carroll’s tavern, Canton, resounded to the sounds of the old Continental music, and the following ladies and gentlemen were then members of the Old Stoughton Musical Society:-- ... [24 names: 18 males (including **Samuel Capen**; 2 pairs, a trio, + a quartet of brothers) + 6 females]” [MA/Canton; Huntoon 1893, pp. 309-310]

n.d. (probably early 19th c.): “At the time it was first proposed to install a church organ in the house of worship, the congregation immediately became divided. Some of the members wanted it and some did not. The first time the new organ was used, a celebrated musician, a blind man, then well known in New England, was engaged to play. [This could have been **John Latham Berkenhead** (1765-after 1809), who emigrated to the USA from England about 1794 and was the organist at Trinity Church, Newport, R. I., from 1796 to 1804 or 1809; or Berkenhead’s pupil **Oliver Shaw** (1779-1848).] At the first note, one of the prominent men of the church, who sat near the pulpit, the organ being at the rear of the church, arose and turning around shook his fist in anger at the organ, at the same time crying out, “Stop that noise!” Then he left the church in disgust. Others who never before heard anything of the kind, commented, “It is heaven!”” [source of quoted passage not given] [RI/Bristol; Thompson 1942, p. 195]

n.d. (probably early 19th c.): “So great was the interest [in singing schools, in the town of Alstead, N. H.] 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.” [NH/Alstead; Rawson 1942, p. 258]

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]

1800, end of January or soon thereafter: “The news of Washington’s death reached Newbury about the end of January, 1800, and appropriate religious services were

held in the meeting-house. ...a procession was formed at Lovewell's tavern...which comprised the military companies in the neighborhood, and the veterans of the war, and marched, with military music, to the meeting-house, where a sermon was delivered by Rev. Mr. [Nathaniel] Lambert, and a funeral anthem, composed by Mr. **[Jeremiah] Ingalls**, was sung. The pulpit and galleries were hung with black, and the services made a great impression." [VT/Newbury; Wells 1902, p. 127]

"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]

"Sept. 18, 1800, he [the Rev. Paul Coffin, writing in his journal of his last "missionary tour" to Maine—see p. 158 here] says: 'Squire **[Supply] Belcher** called his singers together and gave us an evening of sweet music. The two Misses Butler are quite agreeable and admirable singers. Lodged with Dr. Stoyell.'" [ME/Farmington; Butler 1885, p. 159]

n.d. (probably ca. 1800-1850): "Samuel Leonard [born ca. 1775], commonly known as 'Major Sam,' is described to me by one who knew him well as 'a heavenly singer.' He was the son of Enoch and Mary (Wentworth) Leonard; married Avis, daughter of Thomas and Salome (Babcock) French, Feb. 11, 1813, and died Oct. 19, 1854, aged seventy-nine years. His wife, Avis **French**, belonged to a musical family. Her mother was a **Babcock**, sister to old Master **Lemuel**,--a famous singer in old times; and her grandmother was Abigail Pitcher, a name also famous in musical annals. Her brothers, Lemuel, Jason, Thomas, Alexander, and Nathaniel, were all good singers, and were second cousins to the famous composers, **Jacob** and Edward. [new paragraph] Friend Crane and Nathan Kenney were also noted for their fine voices." [MA/Canton; Huntoon 1893, p. 313]

1801, 1 October: "The new meeting house on Pleasant street was dedicated Thursday, October first. ... In the afternoon, **P. A. Von Hagen**, an organist of some celebrity, gave a concert of vocal and instrumental music that was attended by members of the society with their friends." [MA/Newburyport; Currier 1906, p. 255]

1801, 2 October: "The dedication of the new [meeting] house took place on the second of October which was the Friday following the demolition of the old house. The Newburyport Herald and County Gazette of the next day reports that: 'Yesterday the new meeting house of the first religious society of this town was formally dedicated to the honor and worship of God. The ceremonies on this occasion were peculiarly solemn and interesting. A procession of the proprietors preceded by an assemblage of vocal and instrumental performers was formed near the spot of the old house, and proceeded to the new building where the Reverend pastors were introduced by the committee of the parish into the pulpit, as the future scene of their public labors. [new paragraph] The exercises began with music. ... The music on this occasion was composed by **Samuel Holyoke**, A. M., and performed under his particular direction. His taste was applauded by the most able

amateurs; and his judgment has been too long established to need [p. 50] our comment. We have only to lament that a country like this can never bestow so ample a reward as his uncommon abilities deserve. [new paragraph] 'In the afternoon there was a concert. The powers of music were never directed with a more general effect, and never produced a more judicious tribute of applause.' ... [new paragraph; the following also from the Newburyport Herald and County Gazette, but possibly a later issue:] We are likewise happy in acknowledging even at this period the general pleasure received from the masterly performance of **P. A. Von Hegen** [*recte* **Von Hagen**] on the organ and sincerely regret the omission of this deserved panegyric in our last." [MA/Newburyport; Atkinson 1933, pp. 49-50]

1801, 8 October or later in October: "The second session [of the Vermont General Assembly] held here [in October 1801], was the most important event which had taken place in the history of the town.... [new paragraph] The assembly met on the 8th of October [and likely for at least a couple of weeks following that; the 1787 session lasted from Oct. 11 to Oct. 27], Isaac Tichenor of Bennington being Governor.... [new paragraph] 'Election day,' was the great event of the session in those days. On that day the governor was officially notified of his election, and took the oath of office, which was afterward administered to the council. Then His Excellency, escorted by all the militia in the vicinity[,] rode in state to the meeting-house, where the 'Election Sermon' was delivered. [p. 139, new paragraph] One curious feature of the day must not be forgotten. Some months before the time, notice was given in the public prints that an original ode would be sung on that occasion, and the poets of the day were urged to prepare their strains in competition for the honor of producing the song, to which music would be composed by Mr. [**Jeremiah**] **Ingalls**. Col. Thomas Johnson, William B. Bannister, and James Whitelaw were the committee to pass upon the merits of such productions as should be offered. When the time came for the decision, the committee found themselves unable to decide which of the effusions submitted by two gentlemen from Peacham, Mr. Ezra Carter and Mr. Barnes Buckminster, was the superior, and it was finally agreed that Mr. Ingalls should compose music for both; that one, to be sung before sermon[,] should be called the Election Ode, and the other, to follow the discourse, should bear the title of the Election Hymn. Both were accordingly sung, and Mr. Ingalls drilled a large choir, consisting of all the best singers in the vicinity[,] during several weeks before the great day. Both productions are preserved in Mr. Ingalls' singing-book, the 'Christian Harmony.' [new paragraph] Reuben Abbott, who died about twenty-five years ago in Maine[,] believed himself to be the last survivor of that large band of singers. The election sermon was preached by Mr. [Nathaniel] Lambert to as many of the people as could crowd into the meeting-house. After the services, the governor and council, with all the clergymen who were in attendance, repaired to a tavern, and dined at the expense of the state." [VT/Newbury; Wells 1902, pp. 138-139]

1801 + 1810: "The following persons have [p. 533] been appointed choristers by the [Concord Musical] Society, who were also leaders of the choir in the old North meeting-house, viz: [2-column list:] ... 1801—**George Hough** [compiler of *Modern*

Harmony, 1808, whose 31 compositions are probably all by Hough; music printed in original letter-notation]. / ... 1810—George Hough.” [NH/Concord; Bouton 1856, pp. 532-533]

“About 1802 the first movement toward chanting was made by the **Rev. William A. Smith**, principal of the Episcopal Academy in [p. 154] Cheshire, Conn.” [CT/North Haven; Thorpe 1892, pp. 153-154]

1802, April (and later) – see 1797-1804

1802, April (and later) + 1803 + 1814-1817: [misc. bits of biographical info. on **Abner Ellis**] [MA/Dedham; Mann 1847, pp. 81, 107, 114]

1802, 12 April-1805, 5 June: “...Dr. [John] Bowden intimated that he should resign his office of principal [of the Episcopal Academy in Cheshire, Conn.].... This was in the beginning of 1802; and at a special convention held at Cheshire, April 12, of the same year, his resignation was accepted, and the **Rev. Dr. Wm. Smith** was unanimously elected to supply his place. He [Smith] entered at once upon his duties. ... [p. 450] Though a man of learning, he [Smith] seems not to have had the requisite qualifications of a teacher. The institution gradually languished under his care, and losing the confidence of the public, the annual convention in 1805 appointed a committee to inquire into the present condition, and make an immediate report.... On the 5th day of June, Dr. Smith resigned; his resignation was accepted.... The missives that passed between Dr. Smith and the Trustees were not, as may be inferred from the tenor of his letter, altogether of a pleasant nature. Dr. Smith was a Scotchman, and received his education at one of the Universities of his native country. He left College with a good reputation as a classical scholar. He came to this country in 1787, and entered upon the duties of rector of St. Paul’s church and congregation, at Narragansett, R. I., where he continued three years. After leaving Cheshire he returned to New York, and the remainder of his days were passed between that city and Connecticut.” [CT/Cheshire; Davis 1870, pp. 448, 450]

1802-1806 + n.d.: references to **William Smith**: p. 248, Principal of Episcopal Academy, 1802-1806 (“The school languished under Dr. Smith”); p. 254, “to Dr. Wm. Smith with [Rev.] Mr. [Reuben] Ives we owe it ‘that this parish [Episcopal] was one of the first places in the land in which the psalms and canticles were sung and anthems were rendered’...” [CT/Cheshire; Beach 1912, pp. 248, 254]

1803: **Abraham Maxim** was one of 52 men who signed a petition to secure an act of incorporation for “The First Universal Gospel Parish” in Turner, the petition dated 24 December 1803. [ME/Turner; French 1887, pp. 126-127]

1803 – see 1802, April (and later)

1803, 26 December – see 1786-1802

1804 – see 1792-1794

1804, 26 January – see 1786-1802

1804 or 1805 + just after 1805 or 1806: “Very soon afterwards [i.e., after Ichabod Johnson (likely not the published psalmodist composer) taught in New Ipswich, in 1805 or 1806], **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. ... [p. 264] ... [new paragraph] A Military Band was formed, as early as 1804 or 5, principally by the exertions of N. D. Gould, and was under his direction. It was the first Band formed in that part of the State. It was next instructed by Ichabod Johnson, with the addition of other performers, and was really well drilled and performed wondrously.” [NH/New Ipswich; Kidder 1852, pp. 263, 264]

n.d. (1805) + n.d. (1807): “**Samuel Capen** was the author of ‘Norfolk Harmony’ [1805], and at the ordination of Mr. [William] Ritchie [in 1807] ‘he headed and conducted the music, both vocal and instrumental.’” [MA/Canton; Huntoon 1893, p. 311]

“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 Mann [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]

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

1805-1811 – see 1797-1804

just after 1805 or 1806 – see 1804 or 1805

n.d. (ca. 1806): “About this time the Middlesex Musical Society was formed, embracing persons of cultivated taste, from many of the neighboring towns, whose object it was to meet for the performance of anthems, and to select and publish, as well as perform, psalmody of a higher style than was to be found in any American music books then in use. This Society was the first, or perhaps the second of the kind formed in America. From it the ‘Middlesex Collection’ resulted [eds. in 1807,

1808, + 1811], and good service was done for the cause of Church Music. ... Mr. **[Nathaniel D.] Gould** conducted the performances several years." [NH/New Ipswich; Kidder 1852, p. 263]

1806 – see 1798, 3 September

1806, 9 March: "Spent the evening at Grandsir's. Mr. **Holyoke** being there, we sung a number of new tunes." [Holyoke had commenced a singing school in Danversport on 27 December 1805] [MA/Danversport; Putnam/Danvers 1916, p. 64]

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, 5 May: "Our new singers [having just completed a 4+-month singing school taught by **Samuel Holyoke**] set in seats first time, sang Smyrna, Quakenburg & Alpha [all 3 tune titles appear in Holyoke *CH* 1804; ALPHA + SMYRNA att. Holden, QUAKENBURG marked as 1st pr., probably by Holyoke]." [MA/Danversport; Putnam/Danvers 1916, p. 68]

1806, 9 October: "Mr. **Holyoke** has a musical concert in Salem today." [see Willhide, pp. 127-129] [MA/Salem; Putnam/Danvers 1917, p. 52]

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]

1806-1813: **Joel Read** listed as Representative from Attleborough [to state legislature?] in 1806, 1808, 1809, 1810, 1811, 1812, + 1813 [MA/Attleborough; Daggett 1834, p. 99]

1807 – see 1798, 3 September

n.d. (1807) – see n.d. (1805)

1807-1830: "**Samuel Willard**, D. D., was another minister interested in church music. From 1807 to 1829 he was pastor of the First Church of Deerfield [MA]. Dr. Willard sought the improvement of church music chiefly along three lines, simplicity in the style of music, pronunciation and adaptation of hymn and tune. In a lecture delivered at Greenfield [MA], March 19, 1811, he affirmed that for about thirty years there had rarely been such a thing heard in a great part of the churches as a tune of 'the ancient, regular, simple, moderate style.' He found in the Deerfield church 'the same profane kind of singing that prevails everywhere in the country,' and immediately inaugurated a reform. Soon he could write: 'A thorough change took

place this day in the musical part of public worship. Instead of all light and frolicsome tunes, we had all grave and solemn, namely, Aylesbury, Windsor, Dalston, Wells and Old Hundred.' The 'Deerfield Collection' (1814), which he compiled, represents the reaction to a more simple style of music: This was a book for the 'Old Hundred Singers,' for the title of this ancient tune furnished a term of reproach by which the lovers of the 'frolicsome tunes' designated the lovers of the 'grave and solemn tunes.' ... Dr. Willard delivered a lecture at Heath [MA] to a singing school. He complimented the singers on their good work in several particulars, but hoped they would 'cultivate with persevering attention a clear, forcible and pathetic pronunciation.' This good minister preferred the tunes which have 'a pensive air.' He objected to fugues [i.e., fusing tunes], because 'their apparent contrivance is extremely unfavorable to pathos.' [new paragraph] The most distinctive feature of Dr. Willard's labors to improve psalmody appears in his two works, 'Regular Hymns' (1824) and '[Sacred] Poetry and Music Reconciled' (1830). ... [p. 25; new paragraph] The author of these books was a man of varied interests. His zeal for a reform of church music led him to train his singers and sometimes to act as their leader in the service of song. His pastorate was at the time of the Trinitarian and Unitarian controversy, and a ministerial council that did not install him and another that did, naturally made him conspicuous as a leader of the latter forces in this section. He was an abolitionist, and he favored total abstinence. He prepared text-books for public schools, and like other ministers fitted boys for college. He also published pamphlets on educational, political [p. 26] and musical subjects; and the town's historian records that 'to his inspiration and aid Deerfield is largely indebted for her beautiful shade trees.' Deerfield was his residence, with only a few years' exception, from the beginning of his pastoral work to his death. The historic house now called in his honor the Willard House, became his home. Failing sight caused him to abandon the pastoral office, but did not diminish his activities. Most of his literary work was done after he became blind." [MA/Deerfield; Burnham 1901, pp. 24-26]

1808, 28 September: "The installation [of Isaac Briggs as minister to the First Church of Boxford, following Rev. Elizur Holyoke who had died 2 ½ years previously] took place on Wednesday, Sept. 28, 1808, with the following exercises: Introductory prayer by Rev. Mr. Briggs of Kittery, Me.; **Samuel Holyoke**, the noted composer, took charge of the music during the occasion." [MA/Boxford; Perley 1880, p. 274]

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]

1808-1810: "BRADFORD ACADEMY. ... Following Mr. [Samuel] Walker the Preceptors were as follows: ... Rev. **Daniel Hardy**, 1808-10..." [MA/Bradford; Kingsbury 1883, p. 119]

1809 – see n.d. (ca. 1775-1783)

“...in January, 1809, a short time after having left Woodstock, he [**Elisha West**] advertised as for sale at the Windsor [Vt.] bookstore, “The Musical Concert...” [VT/Woodstock; Dana 1889, p. 222]

1809, 12 June: “In the evening had the pleasure of an invitation from **Capt. Newhall** [James Newhall, ca. 1778-1820?] to attend singing school at Mr. Johnson’s hall [in Lynn, Mass.], accepted and was agreeably entertained.” [MA/Lynn; Putnam/Danvers 1918, p. 17]

after 1809-ca. 1820 – see n.d. (ca. 1775-1783)

after ca. 1810 – see n.d. (between 1788 and ca. 1810)

1810-1811: “In the autumn of 1810 a number of interested citizens, among whom were [Rev.] Amos J[ones] Cook, preceptor of the [Fryeburg] Academy, Samuel A. Bradley, and Stephen Chase, lawyers, and Timothy Osgood, formed a musical society, taking for its name that of a native of Denmark, **Hans Gram**, who was born in Copenhagen, in 1756. He came to this country on business but was so pleased with the environment in which he found himself, that he became a resident. He was a competent musician, and was the composer of some superior pieces. [new paragraph] On the first anniversary of the Hans Gram Musical Society, there was special observance with an oration by Oliver Bray, an Honorary member, which was later printed by the society. The orator referred to the society as follows: [new paragraph, smaller type:] Although situated far in the interior, at a distance from those places where access to science is most easily obtained, to you is reserved the honor founding the first institution of this nature in the District of Maine . . . May we not hope that others stimulated by your laudable example, will form similar institutions in other places and present a barrier through which the follies and vanities of modern pretenders will never be able to penetrate. Should attempts be made in your vicinity again to defile the Altar, by substituting these sacrilegious effusions for anthems of praise, let the doors of the sacred Temple be closed, and its gates barred.” [ME/Fryeburg; Barrows 1938, p. 203]

1813: “The following, clipped from the *New York Tribune*, shows how the radicalism of one generation becomes the conservatism of the next, and illustrates the progress that was made in church music more than a century ago: ‘*To the Editor of the “Tribune”*: SIR,--The **Rev. Dr. William Smith**, born in Scotland in 1754, came to this country in 1785, and may be properly called the “Father of Chanting” in the Episcopal Church. About the year 1813 he secured its introduction in St. George’s Chapel, in Beekman Street, New York. The innovation created the greatest surprise and indignation among the old people, and glances were exchanged, as much in anger as in horror, between the occupants of pews, until old Mr. Garrett Van Wagenen, a warden of the church, unable to suppress any longer his overflowing anger, arose and exclaimed: “Away! Away with your Jew gibberish! We want no

such nonsense in the house of God! Give us the psalms and hymns as of old!" and walked out of the church. Old Mr. Walton, of the famous Walton house, arose, saying: "I go, too," and directly the main body of the congregation followed his example. One old gentleman advanced toward the chancel, saying: "Well, is God or the devil to be in command?" [p. 146] By persistent effort Dr. Smith almost forced the prejudice to wear off in time, and at length the new service began not only to be endured, but to be popular as well. Dr. Smith wore the black gown, and preferred the complete range of the chancel to the pulpit, which he called "an abominable box." He died in 1821, and lies buried in Trinity Churchyard, near the monument of Alexander Hamilton. HISTORICUS." [NY/New York; Parker 1892, pp. 145-46]

1814, October – see 1797

1814-1817 – see 1802, April (and later)

after ca. 1815 "for several years": ca. 1815: "The **HUBBARD SOCIETY**, about the year 1815, was formed in town, with similar objects [to those of the Middlesex Musical Society; see n.d. (ca. 1806) above]. [**John Hubbard**, after whom the Society was named, had died in 1810.] It was conducted for several [p. 264] years by Deacon [**Nathaniel D.] Gould...**" [NH/New Ipswich; Kidder 1852, pp. 263-264]

1816, 9 July: "The location [of the new meetinghouse] being finally settled, the corner stone was laid with appropriate services on the ninth of July. Beneath the stone a silver plate was deposited with these words inscribed: 'Fourth house built in Lancaster for the worship of God. Corner stone laid July 9, 1816. May God make our ways prosperous, and give us good success. Rev. Nathaniel Thayer, pastor of our church.' The pastor made an address before the laying of the stone. The 87th Psalm in Belknap's [p. 417] Collection was sung by a full choir of singers led by Mr. **James Newhall**, and at the close, Mr. Thayer offered prayer." [MA/Lancaster; Marvin 1879, pp. 416-417]

"On Wednesday, January 1, 1817, the new meeting-house was dedicated to the worship and service of God. Aged people who were present remember that there was a great congregation present on the occasion. The spacious house, including gallery, aisles and porch, was crowded. ... A large choir, ["choir" underlined, with marginal note "instrumental + vocal.," in annotated copy at AAS] trained for the occasion[,] led in the service of song." [This choir was surely led by **James Newhall**; see entry for 9 July 1816, above] [MA/Lancaster; Marvin 1879, p. 420]

1817, 6 May, 7 May, 25 December – see 1797

1818, 1 May, 19 May, 22 May, 15 June – see 1797

1818, 28 December: "The following notice was published in the Farmers' Cabinet: [new line, smaller type:] MUSICAL AND MASONIC. [new paragraph, small type:] Notice is hereby given that there will be a public exhibition of Sacred Music at Wilton on

Monday, the 28th day of December next. The pieces selected for the occasion are: 'Stand Up, my Soul,' 'Blow the Trumpet,' 'The Dying Christian' [probably by Edward Harwood], 'Sheffield,' 'The Heavens are Telling' [surely by Haydn], and 'Strike the Cymbal' [surely by Vincenzo Pucitta]. ... [p. 121, new paragraph] The following officers are appointed to preside over them on that day, viz.: [new paragraph] Thomas Beede [minister in Wilton], Master; Aaron Whitney, S[enior] Warden; **N[athaniel] D[uren] Gould**, J[unior] Warden;.... ... [new line] Wilton, Nov. 26th, 1818. [new paragraph, regular type:] On the day of the celebration the meeting-house was full. Dea. N. D. Gould, then of New Ipswich, the most celebrated singer of his time in these parts, led the singing." [NH/Wilton; Livermore 1888, pp. 120-121]

1819: "There was another attempt in the [Connecticut River] Valley to remedy the want of adaptation [i.e., the appropriate pairing] of hymns and tunes. It is promulgated in a book of vest pocket size, entitled 'Music Adapted to Language.' This is a hymn and tune book in one, like Dr. [Samuel] Willard's. A 'new and simple notation' is introduced. The music, by a 'new and easy method of variation,' is made to conform to language. The author was **William Bull** [1762-1842] of Shelburne [MA]. Dr. Willard acknowledged some indebtedness to Mr. Bull. The two approached the same problem from different directions. One adapted hymns to the tunes, the other tunes to the hymns. In his new system of notation, Mr. Bull followed Andrew Law in discarding the staff, and the Rev. John Tufts, the first publisher of a tune book in New England, in using the initial let[t]ers of the [solmization] syllables in place of notes. He used the common notes, however, for purposes of illustration. The date of this book is 1819: and it is a unique addition to the collection of the Valley." [MA/Shelburne; Burnham 1901, p. 26]

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

n.d. (1820s?): "The date of the introduction of musical instruments into the Congregational church is a matter of uncertainty. Josiah Todd was the first man to [p. 291] take a profane 'fiddle' within the sacred walls. It provoked opposition when he did so. The conservatism that would fight a stove would fight a violin.... [new paragraph] During his [Todd's] leadership [of the choir] instrumental music was encouraged. Among the players were: [2-column list] Joel Ray, bass viol. / **Elam Ives**, tenor viol. / Samuel Todd, flute. / William Ives, violin. / Stephen Gilbert, violin. / Coolidge Moulthrop, single bass viol. [2nd column] Timothy Linsley, double bass viol. / George Moody, flute. / James Linsley, violin. / Erus Bishop, flute. / Ammi Sackett, violin." [CT/North Haven; Thorpe 1892, pp. 290-291]

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

1820 – see 1782

1821 – see 1797

1821 + 1826 + 1827 + 1828 + 1829: "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. (ca. 1821-1840): "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..., 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."
[MA/Canton; Brown 1865, p.72]

"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, 13 May – see 1797

1826 – see 1821

1827 – see 1821

1828 – see 1821

1829 and probably years before and after 1829 – see before 1791

1829 – see 1821

1829, 20 November, 24 November, December – see 1797

1833: "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." [NH/Boscawen; Coffin 1878, pp. 299-300]

1833 – see n.d. (ca. 1775-1783)

n.d. (probably mid-19th c.): "So great was the interest [in singing schools, in Alstead, N. H.] 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." [NH/Alstead, Keene; Rawson 1942, p. 258]

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]

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]

1849: "...we would acknowledge our obligations to those who have aided in the compilation of tunes of music, in which the songs of Zion have been expressed, one of whom was a citizen of this town, and from whose book of music, used in the days of the fathers, our selection to day is taken,* [footnote: ***Joel Read**, Esq., author of Read's Collection, and brother of **Daniel Read**, Esq., author of *Columbian Harmony*, &c...." [MA/Attleborough; Crane 1849, p. 10]

before 1856 + 1856: "The choir of the Center Church had no organ till 1856, but the want was more than made up by a wonderful orchestra of wind and stringed instruments, which Dr. Bacon appropriately designated 'Nebuchadnezzar's band.' The chorister for many years was **Alling Brown**, and under the guidance of his enrapturing fiddle, the achievements of his devoted followers were often grand and moving in the extreme." [CT/New Haven; Blake 1898, p. 111]

1856 – see before 1856

"as late as 1882": "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." [VT/Rupert; Hibbard 1899, pp. 65-66]