

INSTRUMENTS, PITCH PIPES (I)

n.d.: "Before the introduction of the viol and the flute and the worldly fiddle, 'the only instrumental music,' says the same writer [Rev. Theodore J. Holmes], 'came from the pitch-pipe in the hands of the leader, who [brackets in original→] [first pitched the key and then] marshaled his choir of seventy or eighty through all the old fugue meanderings of ancient harmony.'" [CT/East Hartford; Goodwin 1879, p. 131]

n.d.: "In the early days of the New England colonies the violin, violoncello, bass viol and flute were for the most part the instruments in use, both in religious and secular circles." [CT/Waterbury; Anderson 1896, vol. III, p. [1062]]

n.d.: "The bass viol, the violin, the flute and the clarionet were the common musical instruments taken into the singing seats." [MA/Connecticut River Valley; Burnham 1901, p. 27]

n.d.: "Once the parish and church voted against the introduction of musical instruments, but of late years no order has been taken in the church or society on the subject, and the singers bring in such instruments as they think proper...." [MA/Middleborough; Middleborough First Church [1854], p. 27]

n.d.: "Another subject which caused a great deal of trouble in the church was the introduction of instrumental music. After a struggle, the bass viol was admitted as help for the voices. So great was the opposition of a prominent member, that he threatened to absent himself if this instrument should be seen in the church. It is said that a neighbor accused this man of trespassing upon his land, and he proposed to hang a bass viol upon one of his trees, saying that the sight of it was so offensive that it would keep his trespassing neighbor far away from his premises. [new paragraph] The violin was admitted on the condition that it should be played upside down, for then it would be a viol, and by no means a fiddle. [new paragraph] Then followed a great number of instruments of music, the [p. 85] double bass viol, the bassoon, the serpent, the flute, clarinet, and French horn, forming an orchestra or brass band. [new paragraph] It is said that some of the ancients, after the performance of the choir under these new conditions, left the church in tears, feeling that the worshipers in God's house had become servants of Nebuchadnezzar, whose herald proclaimed, 'At what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery, and dulcimer, and all kinds of music, ye fall down and worship.'" [MA/Middleborough; Middleborough First Congregational Church 1895, pp. 84-85]

n.d.: "June 19, 1896 – From an address at the Quaboag Historical Society by Burton W. Potter of Worcester – ... At last the best singers and the greater part of the congregation demanded that the singing in church should be accompanied with music. [!] They began by using little wooden fifes [pitchpipes?] and metal tuning forks, but soon there was a real struggle between the supporters of the violin and the base-viol. Violins were generally opposed because they savored too much of low

dance music, so base-viols had the day for a time, but after awhile violins were allowed in the churches, 'if the performers would play the fiddle wrong end up.' Again, after a time, the fiddle was tolerated, provided it was not used at dances, so some church musicians had two fiddles. The one that was used in meeting was called 'the Lord's violin,' while the one that was used at dances was called 'the devil's violin.'" [MA/North Brookfield; Fiske notes]

n.d.: The use of musical instruments in church was first looked upon with disfavor, both by clergymen and congregation, but after a time the objection subsided." [NH/Goffstown; Hadley 1922, vol. I, p. 397]

n.d.: "In some towns the advent of such musical viols was a source of displeasure among the clergy, as well as congregations. One minister is said to have shouted, 'Sing the 112th Psalm and fiddle it to your hearts' content.'" [NH/Hampstead; Noyes 1903, p. 168]

1680, 20 June (imagined date) + 1790s/early 19th c.: [imagined scenario: the author of *The History of Woburn*, Samuel Sewall, visits Woburn's second church on a Sabbath in 1680; here, Sewall imagines himself addressing the congregation with "a word of exhortation":] "Particularly have I been pleased with your singing. ... And should your present aversion to instrumental music ever give way (as I doubt not it eventually will), and should you begin to use the harp, the viol and the organ in the worship of the sanctuary, let no one, capable of singing, be willing on this account to excuse himself from the duty, and shift it off upon a few paid individuals, with their instruments, in the gallery. For if singing the praises of Jehovah be a duty to any, it is to all who have a voice and an ear, and any tolerable skill to sing in concert with others." [MA/Woburn; Sewall 1868, p. 106]

n.d. (18th c.): "There were probably few musical instruments in Hatfield in the early days, though the bass viol was used to accompany singing in church in the eighteenth century and may have been so employed earlier." [MA/Hatfield; Wells 1910, p. 143]

n.d. (probably 18th c. and early 19th c., up to ca. 1840 and ca. 1850): "In the early days no musical instrument was used except the pitch-pipe for giving the key, and later the tuning-fork. Then came the bass-viol,--and this opened the door for other instruments,--violins, flutes, clarinets, and so forth,--till two generations ago, when some of you were in the choir, there had come to be quite a considerable orchestra. [new paragraph] Our organ here is a venerable institution, having been in use forty years. It is getting rheumatic with age, but will have to do service a while longer, till some one makes us a present of a new one." [MA/Newton; Newton 1890, p. 170]

n.d. (18th c. and 19th c., until "a comparatively recent date" before 1881): "The psalms were sung line by line,...and the accompaniment was a pitch-pipe, which [p. 84] gave place at length to the flute, bass-viol, fiddle, and clarionet, which until a comparatively recent date formed so quaint and interesting a feature of the services

in this [meeting] house. ... [p. 143, part of reminiscences of Hosea H. Lincoln, who is remembering possibly back as far as the 1830s] After [p. 144] the altos and sopranos had finished their solos you would hear the heavy bass voices come in,...backed by the double bass-viol." [MA/Hingham; Hingham 1882, pp. 83-84, 143-144]

"July 24. 1713. The Reverend Mr. William Brattle Pastor of the Chh. in Cambridge, signified to me by a Letter the Legacy of his Brother, Thomas Brattle Esq^r, lately deceased, of a pair of Organs, w^{ch} he dedicated & devoted to y^e praise & glory of God with us, if we should accept thereof; & within [p. 13] y^e year after his decease procure a sober person, skilful to play thereon. [new paragraph] The Church, with all possible respect to the memory of our devoted Friend & Benefactor, voted, that they did not think it proper to use y^e same in y^e public Worship of God." [MA/Boston; Brattle Square Church 1902, pp. 12-13]

n.d. (1715 on): "Usually there were from six to twelve in the choir and these were led by such instruments as the trombone, clarionet and base viol." [ME/Eliot; Willis 1899, p. 102]

"In 1733 the Right Rev. George Berkeley, D.D, (1685-1753), Bishop of Cloyne in the Church of Ireland and a well-known eighteenth-century philosopher..., donated a pipe organ to Trinity Episcopal Church in Newport, Rhode Island, where he had spent three years as Rector.... The Good Bishop had originally intended to donate the instrument to the people of Berkeley, Massachusetts, who had thoughtfully named their town after him. When, however, the Church in Berkeley (which was Congregational) refused to have it, declaring that 'the organ is an instrument of the Devil for the entrapping of men's souls,' Bishop Berkeley resolved instead to give it to Trinity Church in Newport, where his infant daughter is buried in the churchyard. The instrument was built by Richard Bridge (1707-1758) of Woods Close, Clerkenwell, London, [in 1733]..." [RI/Newport + MA/Berkley; Speller n.d.]

n.d. (ca. 1733-1735) + n.d.: "This town [incorporated 1735] was named after Bishop [George] Berkeley who resided at Newport, R. I., in 1729-31.... When he heard that this town had taken his name he donated a church organ to it and sent it to Newport. But certain of the inhabitants were opposed to instrumental music in churches, and money could not be raised to pay the freight, and there it remained till some persons [presumably of Newport] claimed it in payment of storage. Many years afterwards there were some who would [p. 5] not tolerate musical instruments in the choir. When the bass viol first began to be played only in the last singing, Mr. Abner Burt, a prominent man, would rise and, slamming the pew door after him, leave the church, and when asked why he did so, said he would not hear that bull roar. There is no record as alleged that the town voted not to receive Bishop Berkeley's gift for the reason that it was an invention of the devil to catch men's souls." [MA/Berkley; Sanford 1872, pp. 4-5]

1743 + 1754 + 1800 + 1808 + 1825 + 1828 + 1832 + 1833 + 1838 + 1839: "In 1743, an organ of John Clark [likely not made by Clark, but rather largely purchased by him] was put in the Episcopal church of Salem. When they had another made by Thomas Johnston of Boston, 1754, they presented their old one to the Episcopal church of Marblehead. ... [p. 503] ... [new paragraph] 1800. An organ is made in London for the first church. It came over in a ship of Hasket Derby [Salem merchant Elias Hasket Derby, 1739-1799]. Its cost was \$1,800. It is among the best of our country. [new paragraph] Prior to this time, orchestral instruments, particularly the bass viol, had been played in our Congregational societies, for many years. They were thus employed in each of such societies as has been supplied with an organ, till it was so accommodated. They are still used in our congregations which have no organs. ... [new paragraph] 1808. The North church supply themselves with an organ, made in New York by John Giebe, at \$2,800. [new paragraph] 1825. The Independent church are alike accommodated. Theirs was manufactured by Thomas Appleton of Boston for \$1,600. It is creditable to its architect. [new paragraph] 1828. The Tabernacle church have an organ of [p. 504] Messrs. Hooks [Elias + George Greenleaf Hook], natives of Salem, but residents of Boston, for about \$800. Convinced, that the purchase of a low priced article at first, is not good economy in future, they are about to obtain another of better quality. [new paragraph] 1832. The East church purchase one of Mr. Goodridge [William Goodrich] of Boston for \$1,700. [new paragraph] The South church buy another of Messrs. Hooks, at \$1,200. It has recently had the addition of a sub-base at \$300. [new paragraph] 1833. The first Baptist church have an organ of Mr. [Thomas] Appleton at \$1,600. It is a superior instrument. ... [new paragraph] 1838. Howard street church procure an organ from Messrs. Stevens & Gayette [George Stevens + William Gayetty] of East Cambridge. It is accompanied with a sub-bass. [new paragraph] 1839. The Universalist church obtain an organ. [new paragraph] Besides the preceding, there are two organs, of small size, in the Crombie street and the Catholic churches. [new paragraph] More than a century since, one reason assigned why organs would not find a place in our Congregational churches, was the expense of them. But this objection, as well as others of a religious nature, has given way so much, that, in less than fifty years, nearly all our houses of worship, though still unconformed to the usages of Episcopacy, are supplied with such in- [p. 505] struments. This denotes a rapid change in pecuniary circumstances and ecclesiastical sentiments." [MA/Salem; Felt 1845, pp. 502-505]

n.d. (probably between 1750 and 1800): "In many places the bringing in of instrumental music caused divisions and unseemly demonstrations even in the house of worship. But it is stated that the most violent form of dissent in Lancaster was the shaking of one Mr. Wheelock's head when the pitch pipe was sounded, and the departure of a Mr. [Thomas*] Holt at the sound of the same harmless instrument, or when 'funeral thought' [probably FUNERAL THOUGHT by Englishman Isaac Smith, setting "Hark! from the tombs a doleful sound"] was sung." [MA/Lancaster; Marvin 1879, p. 382] [*"Thomas Holt" in Joseph Willard, *Topographical and Historical Sketches of the Town of Lancaster* (Worcester, Mass., 1826), p. 68n]

n.d. (ca. 1752): "In the days of the organization of the church in Hampstead [church organized 3 June 1752].... The words of the hymns were lined out in couplets. The deacons read the first line and pitched the tune, using a sort of whistle, which was 'homemade' and could be lengthened or shortened to give lower or sharper sounds, the whole congregation joining in the singing of the line. Another line was read, and again the melody was taken up by the people, and so on to the end of the psalm. This was called 'deaconing the hymn.'" [NH/Hampstead; Noyes 1903, p. 167]

1754 – see 1743

n.d. (probably 1760s): "The bass-viol and trombone were the principal instruments used." [MA/Brookline; Woods 1874, p. 255]

n.d. (probably 1760s and 1770s) + n.d. (1830s? pre-1837) + 1841 + ca. 1844-1850 + 1850 + 1855: "Saving a tuning-fork and pitch-pipe, no instruments were used in that old-fashioned orchestra. The feelings of many of the congregation were against such artificial aids to worship; and indeed, when the whole force [of singers] was mustered together, and the spirit of praise was fully on, there was little need of them. ... [p. 73] ... [new paragraph] As the younger generation came on, there began to be a demand for instrumental music. The movement to procure [p. 74] this was, at first, stoutly withstood by a few; but the many prevailed, and, before the church left the original house [in 1837], a violincello was procured, and committed to the skilful hands of Capt. Elisha Crane, the son of Friend. [footnote: "At first, this bass-viol was owned by Friend Crane; but in September, 1841, he presented it to the church."] [new paragraph] Not long after the commencement of worship in the new house, a double-bass-viol was purchased; and, in the spring of 1841, the ladies presented the choir with a violin. Elias Tucker played upon the first, and the smaller instrument was performed [upon] by Clifford Belcher, jun. By this time, the most strenuous opposers of instrumental music were dead; but there remained a few who felt their old repugnance revive at this reinforcement of stringed melody, and bestowed upon the new instruments the undignified designation of 'fiddles.' ... [p. 75] ... [new paragraph] After a time the double-bass-viol and violin grew tiresome, and were pronounced out of date. The violin was carried away, and its huge, three-stringed [!] companion was condemned to stand silent in the corner of the gallery until the summer of 1849, when it was sold for the trifle of eighteen dollars and a half. [new paragraph] For five or six years prior to 1850 or thereabouts, the choir sung after the old fashion, having no instrumental music. Then the small seraphine [footnote: "Purchased by Deacon Capen."], now standing in the chapel, was carried in, and used more or less till the organ was set up. ... [p. 76] ... [new paragraph] The twelve-stop organ now in the loft was built in 1855, by subscription, at a cost of about five hundred and fifty dollars. Miss Julia Crane, since Mrs. George Ames, a granddaughter of Friend Crane, who had played some time in the choir upon the old instrument, was the first organist." [MA/Canton; Brown 1865, pp. 72-76]

n.d. (between 1760 and 1831): "Russell Hastings (if I remember the name) led the singing for a long time. He had a pitch pipe to give the tune the right pitch. For a time, a Mr. Wells, on the ladies' side, blew the flute." [MA/Greenfield; Thompson 1904, p. 538; recollections of Rev. Charles C. Corse, written in a letter to the author]

1764, 23 February: "Joseph Fletcher was chosen a deacon of the church, Feb. 23, 1764, and at the same meeting it was voted that 'Brother Abraham Kendall, Brother Josiah Blodgett and Brother Sam^l Cumings be Queresters in y^e Congregation.' These men probably were expected 'to set the tunes,'—for assistance in which a queer sort of a wooden instrument, called a pitch-pipe, was used,—and also to lead the voices of the people in the singing. The 'lining out of the psalm' was generally done by the pastor or one of the deacons." [MA/Dunstable; Nason 1877, p. 103]

1765: "*Dec. 24, Tuesday.* Set out for Boston in the carriage with Miss Polly Balch; very cold. Spent the evening at Captain Hart's. Lodged at Mr. Williams'. It being Christmas eve the bells in Christ Church were rung, chimed, played tunes, etc. ... [new paragraph] *Dec. 25, Wed.* Christmas. Went to church at King's Chapel.... This church is built of stone, is very beautifully adorned with carved pillars, several images, etc. Here is a very good set of organs, but no bells, as the steeple is not erected. This is the most grand church in town, where His Excellency is obliged to attend." [MA/Boston; Cutler 1888, vol. I, p. 9]

n.d. (late 18th c.): "It was not till the close of the last century that musical instruments were brought into church use in this town. The bass-viol first, then the double-bass, played successively by Martin Hudson, Joseph Whitcomb, James Madison French, and Alfred Whitcomb, who still plays it when it is used; then the clarionet, the flute, and at length the violin. These various instruments were generally well played, often very finely—even the violin so skillfully as to reconcile almost all minds to its use—till the present organ was procured, which, by its power and numerous stops, had superseded them all.... [MA/Randolph; Randolph 1881, p. 99 (from "History of the Psalms and Hymns and Music of the First Church of Randolph" by Rev. Asa Mann)]

n.d. (late 18th c.): "The first meeting-house was abandoned in the beginning of 1793. In the latter part of its occupancy, says Dr. [John Milton] Whiton, 'the choristers were Ebenezer Sherwin and Daniel Farrar, the tunes most in vogue, were the old fugues of Billings and other American composers, which had almost driven out of use the more ancient and simple melodies sung by our Pilgrim Fathers. These fugues were sung here with *not* a superabundance of taste; he that could make the most noise, and get along the fastest, bearing off the palm as the best performer. The key-note was sounded by a pitch-pipe which in boyhood I used to behold with a sort of awe as a very mysterious contrivance.' But in time the musical instruments made their way into the sanctuary, and before the century came in, they were considered almost indispensable in choirs which made any pretensions to taste and correctness in rendering the musical productions of that day." [MA/Winchendon; Marvin 1868, p. 190]

n.d. (late 18th c.) + 1810 + 1827 + 1850: "Instrumental accompaniment was at first furnished by a bass viol, sometimes disrespectfully referred to as the 'bull fiddle!' The violin, the clarinet, and later the bassoon also assisted. The first organ was not installed until after 1800, probably in 1810 [see 1810 in this folder]. In 1827 this was replaced by a better one; and in 1850, the 100th anniversary of the parish, Capt. William Lord, Jr., presented the church with a third which 'was the pride of the congregation.' The former organ was given to a church in Standish."
[ME/Kennebunk; Freeman 1952, p. 32]

n.d. (probably late 18th c. and 1800-1803) + 1804, 20 March: "Efforts at various times had been made to introduce the bass-viol into the church service, but serious objections were urged against it. One called it 'the Lord's fiddle,' and another said he should get up and dance if it came into church. At one meeting it was 'voted to suspend the introduction of the Bass Viol for the present on account of an objection made by Lieut. [p. 161] Simeon Cummings'; but on the 20th of March, 1804, the innocent instrument triumphed over all opposition, the church voting that the bass-viol be introduced into the meeting-house on days of public worship, and that those who have skill to use it, bring it and perform on Sabbath days." [MA/Dunstable; Nason 1877, pp. 160-161]

n.d. (likely late 18th c. or early 19th c.): "As to music in this old church [in the second precinct of Rochester, now Mattapoissett], 'W' commented as follows in the *Enterprise*: [new paragraph, indented, smaller type:] 'No instruments of music were tolerated in church service. Some were opposed to singing except by the saints. Total depravity couldn't sing praises. Seth Barlow, senior [the Seth Barlow married 1767 in Rochester?], was very pious at that time, having been converted as he said by Elder Hix [Elder John Hix (1712-1799) of nearby Rehoboth, Mass.?]. (The Elder said it looked like his work.) He, Seth, could bear no instrument of music, not even a pitch pipe to pitch the tune. On hearing the sound of the pipe, which was something like a graduation between a squeak and a schream [sic], Seth left the church in high dudgeon. The next day Seth asked Noah Hammond [the Noah Hammond married 1778 + 1786 in Rochester?] how he thought they cast out devils in the old times. "With a pitch pipe," says Noah.'" [MA/Mattapoissett; Rochester 1907, p. 219]

n.d. (probably late 18th c., early 19th c.): "The singing at the church service was at first unaccompanied by any instrument, so a pitch pipe, usually made of wood[,] was used to give the pitch, and later when violins and bass viols were introduced[,] opposition was made to their use because they were used at dances. These instruments with bassoons were used until melodeons and, later, church organs superseded them." [Is this about Dracut specifically, or a general historical summary?] [MA/Dracut; Coburn 1922, p. 192]

n.d. (probably late 18th c., early 19th c.) + ca. 1845: "Before the introduction of an organ a variety of instrumental music was introduced into the church service. ... [10 people named as playing bass viol, violin (4), 'cello (2), flute (3)] The first organ was

a reed instrument, which was not satisfactory. A pipe-organ was introduced about 1845.” [MA/Dover; Smith 1897, p. 181]

n.d. (probably late 18th c., early 19th c.) + ca. 1784 + 1789-1797 + before 1854: “At this time [around 1784] the chorister used, for pitching the tune, what was called a *pitch-pipe*, made of wood; an inch or more wide, somewhat in the form of a boy’s whistle, but so constructed as to admit of different keys. Under the ministry of Rev. Mr. Evans [Israel Evans, minister 1789-1797], who was himself very fond of music, some instruments were introduced, which was the *second* great innovation [after dispensing with lining out], and attended with so much excitement and opposition, that, according to tradition, some persons left the meeting-house rather than hear the profane sounds of ‘the fiddle and flute.’ ... [p. 532] ...Master Flagg and Simeon G. Hall—the latter a son of Dea. David Hall—dressed in small clothes with knee-buckles, played the flute. ... [p. 533] ... [new paragraph] ... The musical instruments which were used for many years [around the turn of the 19th century], more or less, were the violin and bass-viol, the flute and clarinet. [new paragraph] The first organ used in town was in the Unitarian meeting-house, and which was burnt with the house in 1854; the second in the Episcopal church; the third in the South Congregational; the fourth in the new North; and the fifth in the First Baptist meeting-house.” [NH/Concord; Bouton 1856, pp. 531, 532, 533]

n.d. (probably late 18th c., early 19th c.) + mid-19th c.: The churches in Rochester did not escape these music dissensions [such as that about the use of the bass viol in Wareham; see n.d. (ca. 1790s) above], but the orchestral instruments made their way into use, retaining [p. 121] their place until the advent of the melodeon, followed by that of the church organ, near the middle of the nineteenth century.” [MA/Rochester; Rochester 1907, pp. 121-122]

n.d. (late 18th c., early 19th c.) + 1881, 8 August: At *The Commemorative Services of the First Parish in Hingham on the Two Hundredth Anniversary of the Building of its Meeting-house* on 8 August 1881 (see Bibliography file), six pieces of choral music were sung, four by an “Old Choir” especially formed for the occasion, and two by the congregation, one with lining out. ... pp. 143-144, from the reminiscences of Hosea H. Lincoln: “And then, again, that choir, which has sung so splendidly to us to-day in the old style—how I used to enjoy that singing! The bass voices in the choir most strongly impressed my mind. I remember the females sitting on this side and the males on that, filling the seats about as they do to-day, with the various musical instruments between them. After [p. 144] the altos and sopranos had finished their solos you would hear the heavy bass voices come in, led by Tom Corbett, **backed by the double bass-viol**. Why, I never heard anything like it since, though I have heard the great organ in Music Hall and fifteen hundred voices and a hundred instruments, all doing their very best; and I have heard the best music at the Coliseum, but it seemed nothing to me as that seemed in those days. I think you will admit that I was right, for nothing has stirred us all, I apprehend, for a long time, as this old music has today.” [MA/Hingham; Hingham 1882, pp. 143-144]

n.d. (probably late 18th c. or early 19th c. to 1840s) + n.d. (probably between late 1780s and 1820): "Jonathan Hildreth [b. 1767]...was a noted musician in his day, and leader of the choir until his death, 5 July, 1816. He made two or three bass-
viols, which were used in the singing seats to aid the vocal performers. Eliab Wilkins [1790-1879; probably moved to Vermont soon after marriage to local girl in 1820]...was a skil[l]ful player on these instruments. ... After the introduction of bass-
viols, violins, clarinets, and other instruments, were used to aid the singers in the Sunday services. Mr. Hugh Moore [1766-1854], a dear lover of music, played the violin some years at the old church, and afterward at the Unitarian—now Baptist—church. Those now living, who were boys and girls in Amherst forty years ago [i.e., in 1843], will recall his appearance as he crossed the common, Sunday morning, on his way to meeting.... Under his left arm he carried his violin-case, and in his right hand a stout hickory cane to aid his steps. He retained his faculties, physical and mental, remarkably, and when he had seen the snows of fourscore winters [i.e., as late as 1846], 'his eye was not dim,' and his natural force but slightly abated."
[NH/Amherst; Secomb 1883, p. 316]

n.d. (probably late 18th c. and early/mid-19th c.): "The prejudice against instrumental church music, cherished by our puritan ancestry, has come down almost to our own time. A base-viol was at first barely tolerated, but now melodeons and cabinet organs are in use in all our churches." [VT/Pawlet; Hollister 1867, p. 71]

n.d. (between ca. 1768 and 1771) + 1771, 6 November: "[6 Nov. 1771:] 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 Chh under M^r Snow [Joseph Snow III?].... 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—& put his own Organ in it & plays upon it frequently—this brings him often at M^r Rowland[']s Meeting." [RI/Providence; Stiles/Dexter 1901, p. 182]

soon after 1768?: "Soon after the formation of the choir [in 1768, if their petition of that year to the town was successful], stringed instruments were introduced, to set the tune, and lead the voices. But it gave great offence to older people. On one occasion, when the violin was disabled, an old man, in terms more forcible than polite, gave thanks aloud *that the Lord's fiddle was broken!*" [MA/Framingham; Temple 1887, p. 337]

"In October, 1769, a society of singing masters 'voluntarily associated with a view to encourage Psalmody in this Government,' invited the public to the South Meeting-House to hear several new pieces of music performed with voices and instruments,

and a sermon preached on the occasion.’ This was a suggestion of coming accessions, and, eventually, with numerous flutes and viols, the singers betook themselves to the gallery opposite the pulpit.” [CT/Hartford; Hartford 1883, p. 159]

“1770. July 10. [Ezra] Stiles’s diary informs us, that on the Sabbath, preceding the date here given [i.e., July 8], an organ was played in the Congregational church at Providence, R. I., and that this was the first instance of such music in any dissenting church in all British America. It further relates that an English gentleman had offered £500 to any such church as would set up an organ and have it used in their worship.” [RI/Providence; Felt 1849, p. 634]

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^g 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^g to play; before they knew, &c. However, they had the Information before July 8, Inst., when they first used it in public Worship. Mr. Rowland tells me it gives great offence to the Episcopalians in Provid. who say, we have nothing to do with it. Perhaps about ten years ago there was an Organ erected in Nassau Hall for the use of the Scholars at public prayers—on Ldsdays the college attend pub. Worship in the Meet^g h. of the Town of Princetown. I then thought it an Innovation of ill consequence, & that the Trustees were too easily practised upon. They were a little sick of it. The organ has been disused for sundry years, & never was much used. In the year 1754 I saw in the *Dutch calvinist* Chh. at New York a small organ, which was the first there & had been there I doubt not many years.” [RI/Providence; Stiles/Dexter 1901, pp. 57-58]

1770, 22 July: “The following paragraph is from Dr. Stiles’s Itinerary of this date: [new paragraph] The course of divine Service in the [First] Congreg^a Chh. at Providence under Rev. Mr. [David Sherman] Rowland is this.—The Congregation rise & the Minister asks a Blessing on the Word & the divine presence in the Solemnities of public Worship—then the people sit, & the Minister reads a Chapter in the Bible—then the bills asking prayers &c are read by the Minister—then the

Assembly rise & the Minister prays for a quarter & half an hour—then sing Watts Version of Psalms the people striking in with the Organ, & many sing standing, perhaps half the Congregation—then Minister takes a Text of Scripture, expounds it & preaches—the people sitting—Sermon being ended, the people rise & the Minister prays a short prayer—then singing & the Organ—then Minister pronounces the Blessing & dismisses the Congregation. But the Organ does not then play. This is the Forenoon Service. The Afternoon the same, only in addition, between the last prayer & singing is the contribution—& the last singing always concludes with the Xtian Doxology, & when it comes to the Doxology the whole Congregation rise & stand with great Solemnity. And after the Blessing is given, the Minister publishes the Banns of Marriage. The organ is a Chamber Organ, as large as a Desk & Book Case, containing about 220 Pipes. . . .” [RI/Providence; Stiles/Dexter 1901, p. 60]

1770, 22 August + 1771, ca. March + after 1840 + 1841: “In the Second Church in Lancaster (now Sterling) as late as August 22, 1770, the use of a pitch pipe was frowned upon, for the records of that church state: ‘The Chh met & voted that ye use of ye pitch pipe & taking ye pitches, & keeping time by swinging ye hand in public worship was not acceptable to them.’ ... [p. 587] ... Seven months later the church met again and ‘Voted they were still of ye same mind about ye Pitch pipe & taking up ye Pitches, and that they were not willing ye Chorister sh’d beat time according to Discretion.’ It is apparent that innovations were not welcome in the church service at that time. [new paragraph] The exact date of the introduction of instrumental music is not on record, though its use lasted until after the death of Dr. Thayer in 1840. The bass viol, used in this church for so many years, is now [1940] on exhibition at the museum in the Lancaster Town Library. For some years after the installation of the first organ in the present meeting house, this viol was rented annually to the First Evangelical Society in Clinton. ... [p. 588, new paragraph] The first organ was installed in the meeting house in 1841, during the pastorate of Dr. Sears.” [MA/Lancaster; Weis 1940, vol. [2], pp. 586-588]

1771, ca. March – see 1770, 22 August

1771, 6 November – see n.d. (between ca. 1768 and 1771)

1771, 10 December, 12 December: “...in the early winter of the following year,-- 1772 [*recte* 1771],--an edifying and pious entertainment was announced to the good people of Providence by means of the following broadside—[new line, smaller type, corrected here from reproduction of broadside between pp. 304 + 305 here:] This Evening, / The Tenth of *December*, at Six o’Clock, the / NEW / ORGAN, / At KING’S CHURCH, will be / play’d on by Mr. FLAGG. / [paragraph format:] A Number of Gentlemen belonging to the Town will assist on the Occasion, and perform the vocal Parts. A SERMON, on the Lawfulness, Excellency and Advan- [p. 304] tage of INSTRUMENTAL MUSIC in public Worship, will be preached by the Reverend JOHN GRAVES, after which a Collection will be made to defray the Expen- [p. 304] ce of bringing the ORGAN from *Boston*, and fixing it in the Church. [new line] ‘Praise him with

ORGANS.’---Psalm cl. 4. [new paragraph, regular type:] The particular broadside quoted [i.e., the particular copy of the broadside] was the property of Nicholas Brown, merchant, and a stanch Baptist as well. An organ was anathema, according to his definition of orthodoxy, and ill-pleased with the Scriptural warrant appended by the light-minded Episcopalians to their announcement of a combined organ-recital and sermon, Mr. Brown added [in MS.] by way of commentary thereto [corrected here from reproduction of broadside]: ‘Praise him with dancing and the Stringed Instruments Psl.^m 150. 4.th,’ and no doubt deduced from this the comforting conviction that David’s ‘organ’ could not have been a wind-instrument. [new paragraph] [Ezra] Stiles [diary, 12 December; see more accurate transcription immediately below] alludes to this service as the ‘Consecration of the Organ.’ ‘This Organ,’ he goes on to relate, ‘was taken from the Concert-Hall in Boston—from being employed in promoting Festivity, Merriment, Effeminacy, Luxury, and Midnight Revellings—to be used in the Worship of God.’ The Boston concerts of the eighteenth century must surely have been more lightsome and piquant affairs than their successors of orchestral fame to-day. In the almost complete absence of any public diversion save that furnished by the regularly recurring Sunday serv- [p. 305] ices, we can easily imagine that good Mr. Graves secured a large and attentive audience for his disquisition on the ‘Lawfulness and Excellency of Music,’ etc.” [RI/Providence; Kimball 1912, pp. 303-305]

1771, 10 December, 12 December: “12 [December 1771]. An Organ is lately erected in the Episcopal called Kings Chh in Providence; and 10th Inst. at a church Assembly, notified by printed Hand Bills, it was first played on in divine Service, Rev. Jn^o Graves the Minister preaching a Sermon, & after that, a Contribution for the Expences. This I suppose was *Consecration* of the Organ. This Organ was taken from Concert-Hall in Boston—from being improved in promoting Festivity, Merriment, Effeminacy [!], Luxury & Midnight Revellings—to be used in the Worship of God.” [RI/Providence; Stiles/Dexter 1901, p. 192]

n.d. (probably late 18th c., after 1771) + ca. 1821: “No instrumental music was made use of in those days [in the First Parish church of Topsham]. At one time, probably about 1821, an attempt was made to introduce a bass-viol, but the project was thwarted by Mr. William Randall, an influential member of the society, who declared that he would n’t [*sic*] ‘hear a fiddle in God’s house.’” [ME/Topsham; Wheeler 1878, p. 214]

1772: “Among the Stoughton papers, quoted by Mr. John A. Stoughton, in his *Windsor Farmes* (p. 97), is the following petition: [smaller type:] EAST WINDSOR, / Sep^r. y^e 9, 1772. / To y^e Gentlemen Society Comm^{tt}. For y^e North Society [Scantic] in said East Windsor, this from us the subscribers are to Desier you as soon as may be to warne a society meeting to do y^e following Business, viz.: [new paragraph] 1st. To see what y^e Society will do Respecting Singing whether they will ap[p]rove of Beeting y^e time with y^e hand in divine worship. [new paragraph] 2d. **Whether y^e society will approve of Sounding or Pitching y^e notes with y^e voice or Pitchpipe before they begin to sing.** [new paragraph] 3d to see whether they shall appoint y^e

Rev. Mr. Potwine to tell the tuner what tune they shall sing. [new paragraph] 4. To see if the Society will agree upon a Serteine number of tunes that shall be sung upon y^e Lord's Day in divine worship in this Society, and what tune they will have sung. [new paragraph] 5 to see whether they will chuse any person or persons to tune the Psalm for us in this Society. [new paragraph] 6. To see whether the society will agree to Seet the Meeting house againe, or approve of y^e disorderly Sitting in y^e Gallerys among y^e young people. [new paragraph] 7. To see if the society will agree to sing without having the Psalm read upon the Sabbath in divine worship. [signed by 24 people]" [CT/Windsor; Stiles 1891, vol. I, p. 605]

1773-1838: "The singers sat opposite the pulpit, and sang the old songs of Zion to music from [p. 47] fiddles, flutes, bass-viols and divers other instruments of the olden time." [ME/New Gloucester; Haskell 1875, pp. 45-47]

"In 1774 the church by vote consented to the use of the pitch-pipe 'if the chorister please to pitch the tune' [MA/Ashburnham; Stearns 1887, p. 325]

n.d. (probably 1774 through end of 18th c.): "In earlier times, no instrumental music was allowed in the churches. Its ultimate admission was not without deep-seated opposition. It is recorded of Jesse Burditt: 'He was so much disturbed by the use of musical instruments by the choir, that for a long time, he absented himself from public worship. Being called to account by the church, the protracted controversy was settled by his consenting to withdraw his opposition to the use of the bass viol, provided no other instrument should be used, and the choir should take no part in singing at the communion service.'" [First Church of Christ in Hubbardston organized 1770; meetinghouse built 1773-1774; worship services in meetinghouse probably as early as August 1774] [MA/Hubbardston; Stowe 1881, p. 83]

1775, 31 December: "[quoting from a letter written by Lydia Biddle to Sarah Morris Mifflin, describing a New Year's Eve morning service attended by General and Mrs. Washington:] 'There are no galleries [in Christ Church (Anglican), Cambridge, Mass.], but a handsome organ loft supported by pillars. ... [p. 30] [new paragraph] ...Unfortunately the organ could not be used. Some of the leaden pipes had been taken out to furnish ammunition for our men at the fight in Charlestown last June, and it was quite out of order, but a bass viola [*sic*] and clarionet played by some musical soldiers led the singing which was very good. The strong voices of the many men who thronged the Church made fine music for my ears, and when part of Psalm CXVIII and a verse from Psalm CXIX was rolled out I saw some tearful eyes....'" [MA/Cambridge; Day 1951, pp. 29, 30]

1778: "The body of Lieutenant [Richard] Brown [an English officer, shot and killed in error by an American sentry, and whose funeral service had occurred at Christ Church on 19 June 1778] was believed to have been interred in the Vassall tomb in the crypt of the church. During the interment the town folk entered the building and virtually wrecked the interior. ... The following is the description of the ransacking of the church as quoted by Samuel Batchelder from Ensign Anbury's 'Travels': [new

paragraph, indented, smaller type:] ‘...during the time the service was performing [p. 34] over the body (at the tomb in the cellar?) [←parentheses *sic*], the Americans seized the opportunity of the Church being open, which had been shut since the commencement of hostilities, to plunder, ransack and deface every thing they could lay their hands on, destroying the pulpit, reading-desk and communion-table, and ascending the organ loft, destroyed the bellows and broke all the pipes of a very handsome instrument.’ [not indented, regular type:] Parts of the organ were found in various parts of Cambridge for a long time after this desecration.” [MA/Cambridge; Day 1951, pp. 33-34]

1778 and “a few years later”: “In 1778 it was voted that the tunes should be named by the chorister before they were set, and that the chorister pitch the tune by a pitch-pipe. This vote was said by the wicked ones to have been passed, because there was one tune with which the chorister was familiar, but with which Mr. Dunbar was not, and the chorister always struck up that tune; pitching was done by the old-fashioned implement. A few years later one of our townsmen, Mr. James Bazin, invented a pitch-pipe that could be carried in the vest-pocket.” [MA/Canton; Huntoon 1893, p. 312]

“March, 1780. ‘Question put to this society [East Windsor church] whether they were willing to admit the use of the *pitch-pipe* in setting the psalm in public worship. Voted in the *negative*.’ [new paragraph] This little instrument seems to have been the innocent cause of much *noise* and disturbance in the society. On the 30th of the same month, a similar vote met with a similar fate; whereupon the singers re- [p. 731] fused to sing, and a difficulty also arose concerning the choice of a chorister. The *emeute* [*émeute* = disturbance; also riot, insurrection] was finally allayed by the reappointment of the ‘Old Committee.’[?]” [CT/Windsor; Stiles 1891, vol. I, pp. 730-731]

ca. 1783 + ca. 1818: “At this time [ca. 1783] no musical instrument was used in the choir and it was not until thirty-five years afterward, during the pastorate of Mr. Woodbury, that Mr. Jonas Mason and his bass viol were introduced to lead the singing.” [ME/North Yarmouth; Rowe 1937, p. 139] [see 1817 in this folder]

n.d. (no earlier than 1783) + 1836 + 1838 + n.d. (no earlier than 1841) + 1867: “The first musical instruments known to be used in the first church (which is now the town house) [built in 1783] were a bass viol and violins. The bass viol was played by Miss Caroline Fuller, daughter of Ely Fuller. ... [new paragraph] After leaving the first church building and going into the new church [in 1841] more instruments were added. A flute was played by Nathaniel Stebbins, uncle of B. F. Burr [Benjamin F. Burr, chorister for at least 20 + possibly 30 years], also one double bass viol and one single bass viol. Later, at times, more violins and flutes were used. ... [p. 170] ... There was then quite an orchestra. [new paragraph] In May, 1836, a flute was bought ‘for the use of the choir of singers in the first parish in Ludlow, to be parish property.’ In accordance with a vote passed April 16, 1838, a violin was purchased ‘for which was paid fourteen dollars and fifty cents, to be parish property.’ [new

paragraph] In 1867 there was a change of musical instruments in church. Dea. Joseph Miller presented the church with a fine Excelsior organ that was used for some time and then the church placed it in the chapel and bought a seraphine.” [MA/Ludlow; Noon 1912, pp. 169-170]

1783, 6 May: “Public proclamation of good news was made in our streets May 6, 1783. It was the official tidings of the cessation of British hostilities and of peace. Drum and gunpowder satisfied the patriotic ear and heart with their din, and then The Guard and The Artillery Company, followed in order by the sheriff, the secretary, the authority of the town, several of the clergy, and the spectators, proceeded to the meeting-house from the court-house, and the singers and players upon instruments led them in a psalm of thanksgiving and an them of praise.” [CT/Hartford; Hartford 1883, p. 160]

ca. 1784 – see n.d. (probably late 18th c., early 19th c.)

n.d. (1784 and later) + n.d. (probably early 19th c.): “[’]In the early days, before they had an organ [in the Congregational Church, built 1784], this deficiency was supplied by a large bass viol played by one of the local musicians of the village.’ ... [new paragraph] ‘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 passages not given] [RI/Bristol; Thompson 1942, p. 195]

n.d. (1784 and after) + 1859, 27 October + n.d. (1859 and after) + 1868: “The paneled pulpit [in the Congregational Church, 4th meetinghouse, built 1784] was built on a long side, the north, with a steep little winding flight of red-carpeted stairs, and a most impressive sounding-board. It was so high that in the cosy niche beneath, back of the communion table, sat or stood, the two men—tenor and bass—who led the congregational singing, with only the adventitious aid of a tuning fork. Afterwards a choir was formed, and established in the middle of the long gallery opposite; and there a bass-viol came into play, afterwards a violin, and lastly a melodeon. ... [p. 421] A glance at the interior of the church [Congregational Church, 5th meetinghouse] as it appeared at the time of its dedication [27 October 1859] would show many features not seen now. The large chorus choir occupied the gallery at the opposite end of the church from the pulpit. ... The music of that day as on other days was inspiring. The accompaniment was a bass viol played with much

skill by Abijah McEwen. Later a melodeon with two banks of keys came into use. But an organ was much to be desired and an Organ Fund Society was formed by the women of the church.... Nine years after the dedication [i. e., in 1868] an organ was purchased at a cost of about \$2500." [note that sequence of instruments in 4th meetinghouse—bass viol, then melodeon—is then apparently repeated in 5th meetinghouse; might there be some confusion here?] [CT/Stratford; Wilcoxson 1939, pp. 411, 421]

n.d. (probably between late 1780s and 1820) – see n.d. (probably late 18th c. or early 19th c. to 1840s)

1785, 12 September: "It is true as you have heard that we have an example of liberality, before unknown in the congregational churches [referring to the donation of an organ to the First Church? or just the presence of an organ in a Congregational church?]. I hope and firmly believe it will be followed. The Organ is certainly a great assistance in divine worship. It drowns the voices of the young and those, who without any acquaintance with the rules, will attempt to sing. It helps a good voice and it solemnizes the heart. If this useful instrument must be given up, I should choose to have all singing set aside. Without it, church musick is generally intolerable...." [MA/Boston; John Clarke to "Colonel Pickering," 12 September 1785, quoted in Pierce 1961, vol. 39, p. xlv]

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, 17 July, 14 August: "Boston, July 17, 1786. At a Meeting of the Church etc. by Adjournment. ... Voted that Mr John Greenleaf be allowed and paid the sum of Thirty pounds to this day for past service as Organist. [p. 574] *Reconsidered*. Voted that he be allowed in future Fifty two Dollars per annum from 12 July. [new paragraph] Voted that if Mr Frazier relinquishes the Obligation from Mr Barrell respecting the £20. for the organ, this Society will purchase it. ... [new paragraph] Voted That Mr William Billings be paid Nine pounds in full. ... Boston, August 14, 1786. At a Meeting of the Church and Congregation agreeable to Adjournment. [new paragraph] The Committee who waited on Mr Frasier reported that he would relinquish the Obligation by delivering it up to Serve this Church. ... [new paragraph] Voted that the Allowance of fifty two Dollars per Annum to Mr John Greenleaf be reconsidered and that he be allowed Thirty pounds per annum." [MA/Boston; Pierce 1961, vol. 40, pp. 573-574]

1787, 24 April + 1842: "April 24th, 1787, after many unsuccessful trials, it was voted by the town to purchase a bass-viol, 'for the use of the meeting-house.' Capt. Thomas Whitney, Jonas Livermore and Nathaniel Holden were appointed a committee to select and purchase said instrument. A chest was made—at the expense of the pastor—for the safekeeping of the viol when not in use. This same

instrument continued to accompany the voices of the choir down to the year 1842, and for forty years was conducted by the same individual, David Livermore. The people of Shirley were so much gratified when any improvements could be made in their church harmony that no religious scruples stood in the way of introducing instrumental music, as was the case in many of the New-England towns.” [MA/Shirley; Chandler 1883, p. 228]

n.d. (1787?)-1812: “There was then [late 1780s] no organ in the church. The bass-viol was the usual accompaniment or guide of the voices. Sometimes the fiddle came in to enliven the music, especially after Dr. [Samuel] Emerson came to Kennebunk [in 1790; did Emerson play fiddle?], when its sharp, shrill strains constituted a material part of it [the music] on all special occasions. Sometimes the clarionet was added. It was not until about 1812 that the bassoon was introduced. This was played by Daniel Whitney.” [ME/Wells; Bourne 1875, p. 626]

1788, 27 July or 3 August (both Sundays): “I very well remember the first sabbath that the first bass-viol was used, as an accompaniment to the singing. The old pious people were horror-struck at what they considered a sacrilegious innovation, and went out of meeting in high dudgeon. One old church member, I recollect, stood at the church-door, and showed his contempt for the music by making a sort of caterwauling noise, which he called ‘*mocking the Banjo*.’” [MA/Roxbury; [Fox] 1838, p. 20]

1788, 27 July or 3 August (both Sundays): “After a while the bass viol was introduced, much to the scandal of the elders, who dubbed it the ‘devil’s fiddle,’ while the choir called it the ‘Lord’s fiddle.’ [Ebenezer] Fox [on p. 20n of his memoir titled *The Revolutionary Adventures of Ebenezer Fox, of Roxbury, Massachusetts* (Boston: Munroe and Francis, 1838)] continues, ‘I well remember the first Sabbath that the bass viol was used, as an accompaniment to the singing. The [p. 340] old pious people were horror struck at what they considered a sacrilegious innovation, and went out of meeting in high dudgeon. One old church member stood at the church door and showed his contempt for the music by making a sort of caterwauling noise, which he called “mocking the banjo.”[’] A meeting of the ‘pillars of the church’ took place, but into it managed to creep some young and frisky laymen, and for a time things were rather lively, and Dr. Emmons [probably Nathanael Emmons, 1745-1840, then minister in Franklin, Mass.], who was then temporarily filling the pulpit, had hard work to preserve order. He finally succeeded in making himself heard. ‘Show me,’ he said, ‘a single instance in the Bible where they use the obnoxious instrument and I am content.’ ‘But they used other stringed instruments,’ said a layman. ‘That has nothing to do with it. My question is, do they ever speak of the bass viol in the book? Answer me.’ Silence reigned. ‘No,’ continued the doctor, ‘they do not. And do you think the Almighty and his angels would put up with such squeaky noises? Do you think that they cannot tell good and pious music, that you try to inflict them with discord and inharmonious tunes? Mark me, those of you who continue to sing to the “devil’s fiddle” will never have a chance to sing to the sublime sounds of the harp and the lute. But I have said that

the Almighty abominated such noises, and so do I, and I will never read God's Word in a meeting house where the choir sing in unison with an invention of the devil.' And he never did. [new paragraph] What two prominent members thought of the use of the bass viol may best be told in their own words. Deacon Felton in his records says, 'July 27, 1788, was introduced that unmeaning lifeless sound upon a Bass Viol, as a part of Divine worship in the First [C]hurch of Christ in Roxbury, the manner of its introduction was simply this, it was ask'd the Church by their Rev. Pastor whether they were willing the [p. 341] Viol should be made use of in their worship on the sabbath day, upon which one of the Church rose and said if there was any one had any objection to make, why it should not [be used], he wish'd they would make it for his part he said he had none. And Thus (in my weak opinion) relapses a pure primitive Church of Christ of one Hundred and Fifty years standing into error and vain glory. From which the good Lord Deliver us.' [new paragraph] William Heath writes to Rev. Mr. Eliphalet Porter under date of Aug. 4, 1788, as follows:-- [new paragraph] 'Instrumental musick was yesterday introduced into divine worship in the meeting house of the First Church and Congregation of this town, and altho for myself I am fully of opinion that the use of instrumental musick in divine worship may be vindicated both from Scripture and reason, yet I conceive that for obvious reasons it ought not to be introduced without the consent and approbation of the Church. As I have not heard that either have been requested or obtained, I cannot refrain from addressing you on the subject. If the young gentlemen, who favor the Congregation by leading the singing, introduced instrumental musick of their own motion, I think it was going too far and invading the rights of the Church. Nor can I persuade myself to believe that any individuals would advise to the measure untill the sense of the Church was known, as this would be arrogating to themselves a power which I presume no individuals have a right to exercise in the Church. Permit me therefore, to request (for the satisfaction of my own mind) to be informed how and in what manner the introduction took place. While it is my ardent desire not only to join, but also to encourage everything which may tend to the furtherance of publick devotion, I wish to see everything conducted decently and in order.'" [MA/Roxbury; Thwing 1908, pp. 339-341]

n.d. (between 1788 and ca. 1810) + after ca. 1810 + n.d. (probably 1840s and 1850s, to 1856) + 1857: "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. [new paragraph] In the church which was burned [in Jan. 1856] there was a small instrument called a 'seraphine.' In 1857, a pipe-organ which had been used in a church at Lowell, Mass., was purchased for \$300." [VT/Newbury; Wells 1902, p. 178]

n.d. (1788-1821) + 1820, 18 December, 22 December + 1821, November + 1822, 13 May, 13 November, 17 November + 1825, April + 1849 + 1850: "Notwithstanding the protests of several members, musical instruments [starting with the bass viol in 1788; see above] were used to assist the singers, down to the time of the building of the first organ in 1821. The only ones mentioned are a bass viol and a clarionet.

They were all sold when the organ was built. ... [new paragraph] It having been the anxious wish of many individuals in the Parish to have an organ procured to aid in the services of Publick Worship, Messrs. Nathaniel Dorr, John Doggett and Joseph Harrington took upon themselves the very arduous task of procuring by subscription the means of purchasing such an instrument. After having obtained about \$1250, a meeting of the subscribers was called on the evening of the 18th December, 1820, at the Town House. ... [new paragraph] After discussing the objects of the meeting, it was voted to petition the Parish Committee to warn the members of the Parish to meet at the meeting house on Friday, Dec. 22, 1820, at 2 o'clock P.M., to take into consideration whether the Parish will accept an organ and have the same erected for the use of the Parish in said House. ... The Parish, having accepted the offer of an organ,...a sub-committee...[p. 343]...contracted with Mr. Appleton to build an organ, and after its completion presented it to the Parish in behalf of the subscribers, who at last had the satisfaction of seeing an organ erected much superior to what were their most sanguine hopes at the commencement of their exertions, and under the impression that the Parish would, from time to time, grant such liberal support as would command a person of talents whose performances would excite in us that pure and holy spirit of devotion which is due to the Great Author and Disposer of all things. [new paragraph] The subscribers were as follows: ... [list of 95 names with amounts pledged, continuing on p. 344] [new paragraph] Total amount of subscriptions was \$1816. The organ cost \$1800 agreeably to contract and was finished in Nov. 1821. Mr. Taylor was paid \$25 for playing on it and other services. [new paragraph] In 1849 it was found necessary to put the organ in complete repair, \$600 being raised by subscription for that purpose. The following year, however, members of the congregation subscribed for a new organ. [new paragraph] In May, 1822, it was determined to engage Miss Emma Dillaway as organist for the term of six months from the 13th of May, as for the previous six months she had generously given her services, and to allow her pay during that time at the rate of one hundred and fifty dollars per year. She was discharged Nov. 13, 1822, and Mr. Joseph Wilson appointed organist began his duties Nov. 17, 1822, and continued to serve until April, 1825."

n.d. (sometime between 1788 + 1828, when Thaddeus Fiske was pastor of the Second Parish in Cambridge, later presumably a part of Arlington): "...he [Fiske] gave...ten dollars toward purchasing an octavo-viol for the use of the singers..." [MA/Arlington; Cutter 1880, p. 242]

"...in 1789 the [First Church of Christ's prudential] committee was instructed: 'To procuer such Instreuments of Musick as they think Propper and Decent by such Unappropriated Moneys as are due to this Society, if such can be found, and when such Instreuments are thus procured to belong to this Society as their property.'" [CT/New Britain; Camp 1889, p. 147]

1789-1797 – see n.d. (probably late 18th c., early 19th c.)

ca. 1790 + ca. 1817-1827: "About the same time [ca. 1790] a Bass Viol was introduced into the Meeting-house, which caused much dissatisfaction to many of the congregation. Some [p. 201] were so much disaffected in consequence of such proceedings as to leave the house; ere long, however, such feelings were dispelled, and the innocent Bass Viol remained to cheer and assist such as were performing an important part in public worship. ... [new paragraph] ...Alfred Foster played the Bass Viol some ten years, or until shortly before his decease, which was in 1827, being an efficient member of the Choir for many years." [NH/Bedford; Bedford 1851, pp. 200-201]

1790s/early 19th c. – see 1680, 20 June

n.d. (1790s) + n.d. (probably 1820s): "The following incident indicates the change which came over the good Dea. Zebedee Kendall, in respect to the use of an innocent instrument:-- [new paragraph, smaller type:] 'When Amos [Kendall, born 1789, son of Zebedee, author of this quoted recollection] was a little boy, a fiddle was an abomination to his father and mother. His eldest brother, who had quite a taste for music, having constructed a bass-viol or two, determined to try his hand upon a fiddle, and produced a very good instrument. Not daring to bring it to the house, he kept it in a cooper's shop, not far distant. His father, hunting there for something one day, mounted a bench so that his head was raised above the beams of the shop, when his eyes fell upon the unlucky fiddle. He took it by the neck, and apostrophizing it, "*This is the first time I ever saw you!*" dashed it into the fireplace. [new paragraph] 'Being on a visit to his parents about thirty years afterwards, Amos Kendall went to meeting in Dunstable on a Sunday, and there sat his father in the deacon's seat, beneath the pulpit, as in former times, and *there was a fiddle in the choir!*'" [MA/Dunstable; Nason 1877, p. 223]

n.d. (ca. 1790s): "'An unpleasant controversy relating to church music, disturbed the peace of the society in town, near the close of the eighteenth century. Some of the regular attendants upon public worship refused to occupy their seats in the meeting-house unless the psalms and hymns could be sung without the aid of the unconsecrated viol and the unhallowed pitch-pipe. The venerable pastor exerted most strenuously his peace-making talents. ... A reconciliation between the parties was effected by the council [*recte* counsel?] and advice of so wise a mediator.'" [MA/Holden; Estes 1894, p. 39]

n.d. (ca. 1790s): "The emphasis in the music agitations before the beginning of the nineteenth century had shifted to the question of musical instruments in the churches. Pitch pipes were first introduced, then the bass viol, after that the violin, and various other instruments. Among the churches in this vicinity, that of Wareham seems to have been most strongly agitated by the bass viol question; and here a compromise was for a time arranged, giving leave to the bass viol to be 'played every other Sunday, and not to Pitch the Tunes on the Sabbath that it don't play.'" [MA/Wareham; Rochester 1907, p. 121]

n.d. (ca. 1790s): "A great change had taken place in the style of church music, and in the use of instruments in public worship. The citations already made from the records [see below: 1794, 21 November + 1796, May 5], show that [in 1794] the town had favored a change from the [p. 190] ancient hymns, and the old version of the psalms, to those of Watts. By a vote of the town [1796], the church had been desired to introduce a bass viol into the choir. New singing books came into vogue, and the town sometimes paid the expense of supporting singing-schools. These changes were not made without a struggle. Old usages were not lightly abandoned for new-fangled notions. In many places, scenes similar to that which occurred in Peterborough, N. H., were enacted. Though no such disturbance took place here, the anecdote may be given as illustrative of the times towards the close of the last century. On one occasion, when Dr. Payson, of Rindge, was preaching at Peterborough, the chorister, John Smith [1754-1821], brother of Gov. [Jeremiah] Smith, gave the key-note on the pitch-pipe; the choir began to sing, but soon became confused, and stopped; when one of the Scotch-Irish settlers [Matthew Templeton; see entry below], who called the bass-viol *dagon*, and the pitch-pipe the *whistle*, sitting in the ancient body seats near the desk, slowly turned his head toward the choir, and exclaimed aloud in the church, in his broad Scotch accent, 'Mr. Johnny Smith, ye must *blaw* your *whastle* again.'" [MA/Winchendon + NH/Peterborough; Marvin 1868, pp. 189-190]

n.d. (ca. 1790s): "Matthew Templeton [ca. 1736-1809] was one of the striking characters among our early settlers. ... His eccentricities and peculiarities have come down to us, marking a strong-minded, wil[l]ful, and obstinate man. He was most notorious for his hostility to any—the least—innovation in the mode of public worship. He was eminently a religious man, but stern and austere, reminding one of the old Scotch Covenanters, who feared neither man, flesh, nor the devil. Many of the old Presbyterians of that day were as fixed in their religious notions as the Medes and Persians,—they knew no change. ... [new paragraph] They had no idea that there could be any true worship but what was similar to theirs.... It is very little we know of the domestic character of Mr. Templeton; his family government must have been patriarchal and after the model of the old testament; kind in his way, but little amenable to the teachings of the new dispensation, in which love, forbearance, kindness, and forgiveness are so prominent. He was esteemed a pious man, and no doubt that family and daily worship was set up in his house, the Scripture read and explained, his children catechised, and all with great sincerity and propriety; and if music was ever introduced, it was only of the voice that was tolerated; for though David played on the harp, and stringed instruments were used in the worship of the Jews, yet Mr. Templeton considered all instrumental music as coming from the devil. It was a great trial and abomination to him when a bass-viol was carried into the meeting-house, and he is said to have gone out, with great indignation against those who would bring in Dagon [ancient Mesopotamian + Canaanite deity; national god of Philistines] for the worship of God. The following anecdote, has been furnished me by Deacon Samuel Weston: He was displeased with their using musical instruments in the church, so that on one Sabbath he thought he would go to Greenfield [next door to Peterborough in N. H.] to meeting, where he should not be

annoyed with Dagon; but to use [p. 309] his own words, he says: 'When I got in sight of the meeting-house, there was a man with a goon (bassoon), and Dagon was there too, and I jist got on to mee ould meer and cum home.' He even indulged in a spite against so innocent and necessary an instrument as the pitch-pipe; and it is related that on one occasion, when the singers did not get the right pitch on the tune, the old gentleman, who had a seat just back of the singers, cried out audibly, so as to be heard all over the house, "Try the whostle agen.'" [NH/Peterborough; Smith 1876, pp. 308-309]

n.d. + n.d. (1790s or 1800s?) (Templeton) + n.d. (probably 1810s) (Wilder) + n.d. (likely 1820s or 1830s) (Cutler): "The introduction of musical instruments as an accompaniment to church music, if ever seriously opposed, as in many places, has left no traces of contention upon the records. And little of interest on this point has been preserved by tradition beyond the fact that the pitch-pipe, violin, bass viol, bassoon, and the usual variety of wind instruments, have each had their day, and were sounded by skillful players. It is equally certain that their use was accompanied by the well-remembered tunings during the reading...of the hymn, as if either the instruments were impatient to be played upon, or the musicians unduly anxious to begin. ... Hon. Marshall P. Wilder [1798-1886]...in his youth was a player upon the bass viol. The instrument used by him was made by Mr. Braddyll Smith [1774-1862], and is said to have been of superior quality, and to have been played in a masterly manner. ... [new paragraph] On an occasion during the later use of these instruments, and while Mr. Amos Cutler's violin was the centre of attraction [Cutler, 1789-1861, came to Rindge from Woodstock, Vt. probably in mid-1810s], when Dr. Burnham [Rev. Amos Wood Burnham, minister in Ridge 1821-1867] had given out the hymn, containing the lines, [indented, smaller type:] 'Oh, may my heart in tune be found, / Like David's harp of solemn sound,' [not indented, regular type:] one of the younger members of the choir, whose name is associated with many pleasantries, could not resist the [p. 267] temptation to paraphrase the lines, and sing for the edification of those near him:-- [indented, smaller type:] 'Oh, may my heart be tuned within, / Like Cutler's solemn violin.' [not indented, new paragraph, regular type:] Those who heard it say it was done *Brown*. ["do it up Brown" = do it well, do it to satisfaction; was this young chorister possibly named Brown?] [new paragraph] If Dr. Payson [Rev. Seth Payson, minister in Rindge 1782-1820] was little annoyed by contention and opposition to innovations in church music in his own parish, he saw one exhibition of this spirit in another place. He was preaching one Sabbath in exchange at Peterborough. In the congregation sat Matthew Templeton [ca. 1736-1809], stern and austere, and opposing with much bitterness all innovations. He called the bass viol 'dagon,' and the pitch-pipe with equal contempt he denominated 'the whistle.' On this occasion the hymn had been read by Dr. Payson, the chorister, Mr. Smith, had sounded the pitch-pipe, and the choir began to sing, but soon became confused and stopped, when Mr. Templeton, who occupied a conspicuous seat among the congregation, cried out, in his broad Scotch accent, with much derision: 'Mr. Johnny Smith, ye must blaw your whostle agaien.'" [NH/Rindge; Stearns 1875, pp. 266-267]

1790 + 1821: "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. ... [p. 103] ...In 1821, an Organ was purchased..." [MA/Dedham; Lamson 1839, pp. 63, 103]

1790 + 1823: "Not until 1790 was there any instrumental music in the church service, when the parish voted to admit an instrument of music into public worship to 'strengthen the bass.' Mr. Abner Ellis was invited to make use of the instrument which was soon followed by the flute and fiddle and in 1823 came the fine-toned pipe organ. The organ was built by Eben [*recte* William?] Goodrich, had a mahogany case and gilded front pipes. It had one row of keys but no pedal bass." [MA/Dedham; Smith 1936, p. 57]

n.d. (1790-1840s): "...[in the conference room of the fourth meetinghouse, built 1790] Mr. Lewis was accustomed to tune his bass viol in preparation for the service in which he was generally the only instrumentalist. Once in a while, however, the well-known Judge Butler, the eminent jurist, would assist in the music with his violin, of which he was considered a skilful player, and the large choir of forty voices combined with these players to make for the first church the reputation for good music, which the latter choirs have done so much to maintain." [CT/Norwalk; Weed] [1902], p. 42]

1790 + 1805 + before 1851: "No instrumental music of any kind was used in the Sunday service in the first and second meeting houses of the First Parish. The violin was the first musical instrument used in the church service. In 1790 the parish desired Mr. Abner Ellis to make use of an instrument to 'strengthen the base'. In 1805 the parish purchased a bass vial [*sic*] to be used in the ordination of the Rev. Dr. Bates. The violin was supplemented in the development of instrumental music by other instruments as shown by the orchestra of the Allin Congregational Church previous to 1851...[lists 11 players of double bass, violin (5 men), flute, post horn, cornet, violoncello, + ophicleide; John Thayer identified as "leader"]. The players gave out the tune and played the last line for an interlude. The members of the orchestra loved music so much that [p. 325] they were always in their places, without any thought of remuneration, to perform their part in the simple service of playing three hymn tunes twice each Sunday." [MA/Dedham; Smith 1936, pp. [324]-325]

n.d. (ca. 1791) and "several years later": "At the time the congregation began to worship in the second meeting-house [1791] a bass viol was introduced, but there is no reference in the records to other instruments until several years later, but it is certain that from an early date the singers were accustomed to select a chorister and to accept the support of any musical instrument that was available." [MA/Ashburnham; Stearns 1887, p. 327]

n.d. (1791 and later) + n.d. (1834? and later) + n.d. (up to 1887): "Among the singers in the second meeting-house [built 1791] on the old common...were... [17 names listed], assisted by the violins of Colonel Charles Barrett [one of the singers] and Jonas Rice, the clarionets of Walter R. Adams [one of the singers] and Samuel Foster, [p. 329] the bugle of James Barrett and the bassoon of James Adams [one of the singers]. [new paragraph] Several of these continued with the choir in the new meeting-house in the village [built 1834?], and from time to time were reënforced by... [18 names], Mrs. Rebecca (Stearns) Walker, whose cultured voice led the choir several years, and the viols and violins of Deacon J. A. Conn, Harvey M. Bancroft, George H. Lowe, Stephen A. Miller, Horace Samson, the flute of J. E. White and the clarionet skilfully played by Captain A. A. Walker. In the choir Mrs. Julia Houston West began her public singing and C[assius] C[lement] Stearns [born 1838], when a lad, accurately played the bass viol. The present choir, under the efficient direction of Colonel George H. Barrett, with Miss Augusta Ames organist, is well sustained by the leading voices of... [4 names]." [MA/Ashburnham; Stearns 1887, pp. 328-329]

n.d. (after 1791, 21 December) + 1793, 2 March + 1797: "After the pastorate had been vacant for four years, and numerous candidates had been heard, December 21, 1791, the church unanimously invited William Emerson, who had been preaching upon probation, to become their minister, and the town joined in the call.... [p. 213, new paragraph] ... We learn from his [Emerson's] diary that he played upon the bass-viol, and practiced singing with some of the music-lovers in his parish.... [p. 215, new paragraph] Mr. Emerson's liking for the bass-viol seems not to have been shared by the majority of his parishioners. The choir aided him in its introduction to the meeting-house, but there was much scowling and shrugging of shoulders among the elders. They had become reconciled to the fuguing tunes, and perhaps recognized useful exhilaration to devotion when treble, bass and alto, in more or less harmonious iteration, shouted: 'Stir up this stew—stir up this stew—stir up this stupid heart to pray;' [punctuation *sic*] but this 'fiddling the psalms' was too much. March 2, 1795, the church 'voted that the use of instrumental music, which has for some time past been tolerated, be for a time suspended in our public worship on the Lord's day.' A village choir is not prone to undervalue its share in the Sunday exercises, and the Harvard minstrels seem to have resented this interference with their melody. For some time the congregation had to 'do their own singing.' ... The choir continued to stand upon its dignity and the elders were obstinate, but the voices of the experts in anthem and fugue were sadly missed by the people. Finally, in 1797, a town-meeting took the matter in hand, and appointed a committee to conciliate the aggrieved sing- [p. 216] ers by offering them, among other concessions, the privilege of choosing their own leader. After some deliberation the choir 'agreed to *carry on* as usual, provided they could have the liberty of bringing in the Bass Viol at the next annual Thanksgiving.' The battle was won, and flute and clarionet and violin soon joined in, adding to 'the witchcraft of harmonic sound,' but scandalizing many church-goers to whom any novelty brought into the house of God was deemed one of Satan's snares." [MA/Harvard; Nourse 1894, pp. 212, 213, 215-216]

1792 + 1795, 15 November + 1797 + after 1797: "In 1792 a bass viol was brought into the church to accompany the choir in their singing. When the player started his accompaniment, 'there was a great murmur and hissing and stamping, and Mr. [Rev. Noah] Niles could only stop it by asking the player to refrain from such "ungodly music."' It was voted that year that 'it was a sin to take the big bass viol in the church.' Apparently Mr. Miles's attitude toward the instrument altered in the ensuing years, and it may be that some 'experimental worship' was engaged, using the viol on such special days as Thanksgiving (which was a proper Congregational celebration). On November 15, 1795, Nathaniel Ball wrote Mr. Miles reprimanding him for allowing this experimentation. [new line, smaller type:] I am sorry that you give me cause to think you was out of the true way wherein we ought to go, in that you at least consented that the bass viol should be played in divine service. The reasons why I think you was out of the true way are, it appears to me it cannot be proved by Scripture to be right. Secondly, supposing you thought it to be wrong, I think it was necessary that you took the advice of the church, and not attempted to bring it in so arbitrary a way. It is true David had instruments wherewith to praise the Lord, and he praised the Lord before the ark, but I think Christ and the Apostles have left no example or precept for it, and if we cannot prove it to be right by the new testament, we ask, as in your text, who has required it? You may say young people required it, and one deacon or two, and some others could say they had nothing against it, but I think it must be for want of studying the scriptures. Some may think it well enough to play on the viol Thanksgiving day in divine service; but it is required of us to worship God in spirit and in truth, Thanksgiving days as well as on the Sabbath. We are forbid to worship God by idols or any other way not appointed in his word. You would not, dear sir, be willing to do anything displeasing to Christ or his disciples, but to [p. 304] worship God in a way not appointed by his word must displease him, and it ought to displease his followers; but peradventure it was an oversight. Please try to convince me if I am wrong. I hope and pray, and sometimes think I am persuaded, that you and I shall praise God together in heaven to all eternity, where we shall not need any wooden instruments to help us. [new line] Your affectionate friend and unworthy Brother in Christ. [new line] Nath'l Ball [new paragraph, regular type:] The forces favoring music won out. In 1797 it was voted 'that ye bass viol be brought into ye meeting-house for ye space of one year.' Esquire Daniel Searle was given the (in some eyes dubious) distinction of executing 'the first music upon this instrument, in the church, and on this memorable occasion.' [quoted from Blood 1860; see below] One man was so incensed that he took his wife upon his arm and stalked out of the meetinghouse. General [Francis] Blood had to call loudly to restore order in the church. Notwithstanding the furor and the controversy, the viol was to remain as a part of the Sabbath worship for many years to come." [for end of bass viol's use, see 1871 below] [NH/Temple; Temple 1976, pp. 303-304]

1792 + 1818: "In 1792 the society voted, with only one dissenting voice, to purchase an organ. This was soon after an organ had been obtained for the Episcopal Church at the Landing; but instrumental music in a Congregational service was then a rare if not an unknown accompaniment. Some difficulty occurred in procuring the

instrument, and the project was dropped. An organ was not actually introduced into the service until 1818." [CT/Norwich; Caulkins 1866, p. 341]

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]

1793, 2 March – see n.d. (after 1791, 21 December)

1793 or 1794: "My informant further relates that among them [the singers, being wooed to remove from the floor of the meetinghouse to the gallery] at the feast, was...Mr. Hezekiah Bass who played the bass-viol. This instrument was first used in the church [p. 121] when the singers changed their seats. Some of the congregation were much offended at the introduction of stringed instruments. One old man rose up and left, saying that 'he did not want to go to God's House to hear a great fiddle.'" [MA/Quincy; Whitney/NEHGR 1864, pp. 120-121]

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]

"In 1794 musical instruments were introduced,--the bass viol and flute,--which to some gave great offence, for as soon as the tuning began, Mr. Adam Blackman would take his hat and walk out of meeting." [MA/Canton; Huntoon 1893, p. 312]

1794, 7 April, 20 May, 18 June: "April 7, 1794. The chh. met in order to consider whether it be expedient that a Bass Viol be made use of in public worship. The question being put to each one whether he had any objection to the Viol being [played] all but three said they had not on their own account. [new paragraph] The Town being convened at a town meeting it was thought expedient to consult them on the subject. Therefore voted to adjourn one hour. [new paragraph] Met according to adjournment. 14 were present then the vote was called to know the minds of the chh. whether under present circumstances they wish to have a Bass viol used in public worship. 9 were for and 5 against it. consequently it was voted that the chh. under present circumstances (i.e. not with ["standing" omitted? --see below, 1794 + 1796 + 1802, April, September + 1803, October + 1804, February + 1807, 13 December + 1826 + 1828 + 1829] the oposion [*recte* opposition? --see below, 1794 + 1796 + 1802, April, September + 1803, October + 1804, February + 1807, 13 December + 1826 + 1828 + 1829] of some) wish to have the Bass viol used in public worship. [new paragraph] May 20, 1794. The chh. met in order further to consider the expediency of continuing a Bass viol in public worship after much conversation it was voted to adjourn to meet four weeks from tomorrow at 2 oclock P.M. [new paragraph] June 18 -94. Met according to adjournment. [new paragraph] Voted 1 That written votes sent in by members absent be counted in this meeting,

but none in future unless given in by members actually in the meeting. [new paragraph] Voted 2 That it is the opinion of the church that it is expedient [p. 42] that a Bass viol should not in future be used in public worship: (9 for and 8 against).” [MA/Wareham; Smith 1974, pp. 41-42]

1794, 5 November: “In 1794, an organ was purchased and set up in the gallery of the meeting house. On the fifth day of November, the following notice appeared in the editorial columns of the Morning Star, a newspaper published in Newburyport:-- [new paragraph, smaller type:] [‘]Tomorrow the elegant organ now erecting in the Meeting House of the First Society in this town will be completed: on which occasion a discourse will be delivered and several pieces of sacred music performed by one of the first organists in these parts. This organ (which is certainly the most elegant of any in New England) is about fifteen feet high, ten feet in breadth, and seven feet from front to rear; was built by Dr. Josiah Leavitt, an ingenious organ builder of Boston, for whose benefit there will be a contribution after service is over, which is to begin at precisely half past two o’clock in the afternoon.[’]” [MA/Newburyport; Currier 1906, p. 253] “‘The organ was for those days a large and handsome instrument. Round the top of the pipes were festoons of crimson silk, above them, in large letters, was the motto—“Praise Him with an Organ.” This remarkable innovation greatly shocked the more rigid, and the new instrument became the chief topic of conversation in town and country, in the commercial mart, and by the domestic hearth. It was denominated a “popist fiddle.” Much was said about the “tooting tub” and “sarving the Devil” on an organ, while the Rev. Samuel Spring of the North Church, discoursed most disdainfully respecting “our neighbor’s box of whistles”.’” [MA/Newburyport; Atkinson 1933, p. 39; quotation here is from “Reminiscences of a Nonagenarian by Sarah Ann Emery”]

1794, 21 November + 1796, 5 May: “There was a natural desire for a new and better collection of devotional poetry, to be used in public worship. The matter was brought up in a meeting held on the 3d of September; but it was passed over. But on the 21st of November, the subject came up again, when it was ‘voted to desire the church to introduce Dr. Watts’[s] version of the Psalms and Hymns, to be sung in the congregation.’ [new paragraph] In 1796, May 5. ‘Voted to have a bass-viol used in the meeting-house on Sundays, in aid to the performance of music in the time of divine service.’ [new paragraph] These last two votes denoted a revolution in the public taste. The old Hymns were forced to give way to the more elegant and poetic verse of the sainted Watts, and the pitch-pipe was superseded by viols where an organ could not be obtained. Each change cost a struggle, and left hard feelings in the breasts of many. The violent agitation in regard to the location of the new meeting-house, the excitement attendant upon the introduction of the new Psalm and Hymn Book, and the bass-viol, followed by the long and bitter contention which led to the dismissal of Mr. Brown [Joseph Brown, ordained 1769, dismissed 1799], doubtless alienated many, some of whom thereafter neglected public worship, while others were prepared to enter into new religious societies which, in a few years, came into existence.” [MA/Winchendon; Marvin 1868, p. 163]

1794 + 1796 + 1802, April, September + 1803, October + 1804, February + 1807, 13 December + 1826 + 1828 + 1829: (from chapter XV, titled "The Town's Bass-Viol")

"To this congregation the propriety of using a bass-viol in the services of worship was an ever-present question. When new ideas about church music reached Wareham, in 1794, the question was considered by the church, and after the town meeting had been consulted, it was decided, 'Notwithstanding [p. 219] the opposition of some, to have the Bass viol used.' This decision aroused that Puritan prejudice which classed the use of musical instruments in worship as an abomination; and therefore the church called a meeting to reconsider the question, when it was voted 'that it is expedient that a Bass vial [*sic*] should not be used.' [new paragraph] Nevertheless the instrument held its place in the choir until 1796, when, by an order of town meeting, it was put out of the meeting-house. It remained outside, making various attempts to get in, until 1802; then a request for its readmission was considered, and the church was induced to vote, in April, 'that we are willing that the singers should make use of the Bass vial on trial till next sacrament lecture.' On a second request the church refused to grant any further indulgence. The singers then went to the September town meeting, and obtained 'Leave for the Bass Vial to be brought into ye meeting-house to be Played On every other Sabbath to begin the next Sabbath & to Play if chosen every Sabbath in the Intermission between meetings and Not to Pitch the Tunes on the Sabbaths that it don't Play.' [p. 220, new paragraph] The town's bass-viol, like the song of the sirens, lured many pilgrims to forget the country to which they were going; and they so far renounced their loyalty as to turn away from the meeting-house on those Sundays when the instrument was to be heard therein. The most obstinate of these pilgrims was Captain Joshua Gibbs. From the outset he would neither listen to it nor make a compromise with it. 'The thing is an abomination,' he said. [really?] 'Can't we sing in meeting without sich a screeching and groaning? My father and grandfather worshiped God in Wareham without a bars vile. I won't abide it!' [new paragraph] The church asked the town to stop it; and in October, 1803, the town meeting ordered 'Ye use of the Bass Vial in Publick Worship to be stopped.' Then the singers and their allies stayed at home on Sundays, leaving nothing for the town to do but to turn around again; which it did in February, 1804, when, as the records say,-- [new paragraph, smaller type:] 'The Town met & 1^{ly} Voted to have Singing in the time of Publick worship. [new paragraph] '2^{ly} Voted that ye Singers Shall appoint their head Singer. [p. 221, new paragraph] '3^{ly} voted to make use of the Bass Viol the one half of the Time & to begin with ye Viol next Sabbath day.' [new paragraph, regular type:] Years passed, and through them all the bass-viol held its place in the meeting-house, and its enemies kept themselves safely beyond the sound of its strings. [footnote: "Decem. 13. 1807. The church tarried and Voted that the singers be requested not to make use of the Bass viol in public worship in the meeting house unless they give Cap. Joshua Gibbs, or his family in case of his absence, previous notice.' – *Wareham Church Records*."] In 1826 a church meeting was called to consider the case of some members who for a long time had neglected to attend public worship. 'Three of those brethren,' say the church records, 'being present, stated that the reason of their withdrawing themselves from public worship with the church, was the use of instrumental music in singing.' It was proposed to submit their case to an

ecclesiastical council, [footnote: "The Council advised 'the Church in behalf of their aggrieved brethren, respectfully to request the Society to discontinue the use of instrumental music, particularly on days of communion.'"] when Joshua Gibbs, who had become a deacon of the church, refused to submit his grievances to the decision of [p. 222] any council, and abruptly left the meeting; and such was the power of his obstinacy that this disloyalty was allowed to pass without further notice. [new paragraph] When the church was reorganized, in 1828, and was taking possession of a new meeting-house, the bass-viol appeared at the threshold like a ghost from colonial times. A new generation had inherited the prejudice against it, and William Mackie, Nathaniel Crocker, and Abisha Barrows were sent to the singers with an offer to give fifty dollars a year for the support of a choir, if the choir would sing without musical instruments. Their errand was unsuccessful. Again the controversy was renewed in 1829, but the church had become weary of it. The spirit which for thirty-five years had kept up the revolt was broken; and the venerable Deacon Gibbs went to his grave leaving the town's bass-viol triumphant in the meeting-house." [MA/Wareham; Bliss 1889, pp. [218]-222]

1794 (or 1795? –see notes from Lincoln church records, 1795, below): "...not until after the town had been forty years incorporated [i.e., 40 years after 1754], and the church had at [p. 55] last given a hesitating consent to the innovation of a bass viol to assist the singers, could the choir be reconciled to a place in the gallery, facing the pulpit." [MA/Lincoln; Lincoln 1905, pp. 54-55]

1795: "The first musical instrument used here in public worship was a bass viol, which was introduced in 1795, and which continued to be used until within the memory of many here to-day [1898]. Since before this time our fathers were deprived of instrumental accompaniment, and had hymn-books containing only the words, and were dependent upon tradition for the tunes, we can imagine something of what the character of church music was in those early days...." [MA/Lincoln; Lincoln 1899, p. 27]

1795, 15 February and 7 May: "Feb 15:th The Church being stopped after divine Service It was moved by some of the Brethren who were also Members of the Musical Society – that the Bass-Viol be used in Divine Worship [new line] Thereupon Voted – [new paragraph] That for the Thanksgiving-day Feb[y 1?]^{9:th} and the Subsequent Sabbaths, till the next Lecture, the Bass Viol be made us[e] of by way of Trial in Divine Service – to assist the Choir of Singers – and that on the Church meeting to be held after the Lecture, it be determined whether the Church will continue, the Use of the Bass-Viol in Divine Service, or not... May 7:th ...on the Subject of the Music the Church Voted That the Bass Viol be used in the Church Music till further Order from the Church..." [MA/Lincoln, church records, transcribed by NC with no recording of vol. or p.]

1795, 2 March + 1808, 7 March: "The introduction of a musical instrument as an aid to singing was a matter of serious concern, requiring the consideration and consent of the whole body of the people, and the question of such an introduction came

before the town at a meeting held March 2, 1795. After due deliberation, it was 'voted and admitted that a Bassviol be brought into the meeting-house on Sundays for the purpose of assisting in the music on Said Day till the adjournment of this meeting,' that is, for one month, presumably to test the feeling of the community upon the matter. As no further action was taken for some years in regard to it, or until the town voted March 7, 1808, 'to purchase a Bass Viol to be used in publick worship,' it is to be assumed that the instrument found favor with the majority and was permitted to remain as a help to the musical exercises of the Sabbath. Tradition, however, reports that there was much opposition to the innovation in certain quarters, provoking some ill-feeling which fortunately was not of long continuance and was accompanied by no serious results. It is said, for instance, that two of the daughters of Mr. Nathan Darby, excellent singers and general favorites in town, were so shocked at what they deemed the profanation of the place by the presence of the innocent instrument, that for several Sundays they refused to go into the house until after the singing exercises preceding the sermon were over, and retired when the last hymn was announced, in order to manifest their proper disapproval of the innovation and to free themselves of all responsibility in regard to it. After a time, having satisfied their consciences in the matter, their prejudices gave way and their opposition also, and they yielded graciously to the inevitable, as did others sym- [p. 284] pathizing with them, and all things went on quietly as before. The bass viol had come into the meetinghouse 'to stay.'" [MA/Westminster; Heywood 1893, pp. 283-284]

1795, 15 November – see 1792

n.d. (1795 and after): "We should like to know more about the days of the bass viol [introduced in 1795] and the clarinet in church, and how, when the seraphine came in, the player was annoyed by the people keeping time involuntarily with their feet on the uncarpeted floor." [MA/Lincoln; Lincoln 1899, p. 95]

"1796. Mention is made in the Precinct records of money subscribed for the purpose of purchasing a bass-viol. In the following year (1797) a suitable place was built in the meeting-house to keep the bass-viol." [MA/Arlington; Cutter 1880, p. 109]

1796 – see 1794

1796, 5 May – see 1794, 21 November

1797 + n.d. (after 1797): "1797. 'V. that y^e Bass-viol be bro't into ye^e [*sic*] meeting house for y^e space of one year.' ____ ____ left the meeting-house with his wife upon his arm, the first time the viol was played. A man in Peterboro [Matthew Templeton] used to call the instrument '*Dagon*,' in honor of [or at least reference to] the heathen god of that name, -- '*he* would n't hear *Dagon* played!' [several references to Templeton + *Dagon* in DISCORD file] Esq. Daniel Searle [1763-1849; a leading citizen of Temple] executed the first music upon this instrument, in church,

and on this memorable occasion. He was long afterward relied upon for filling this department of the choirs. ... Paul Cragin, Capt. Jonathan Spaulding and James Killam followed Esq. Searle upon the bass-viol. James Ball and Aaron Felt played violins.” [NH/Temple; Blood 1860, p. 154]

1797 – see n.d. (after 1791, 21 December)

1797 – see 1792

1797, 21 March: “...an address to the United Society of Dorset and Rupert...runs as follows: [new line, indented] ‘Dorset, March 21, 1797. [new line, indented] ‘To the United Society of Dorset and Rupert-- [new paragraph] ‘Gentlemen: we whose names are annexed to this paper do return you our sincere thanks for the benevolence and friendship manifested to us at all times, but more especially at the Society’s meeting at which you resolved (by your major vote) to indulge us in the use of Instrumental Music in public worship: but since we find by experiment that it is wounding to some who belong to the church and society, we have candidly contemplated the subject and do finally resolve that we will discontinue the use of musical Instruments in this place in the time of stated public worship until we are renewedly requested to use them by the Society officially, whereof in testimony we have subscribed our names. [new line] B. B. DOWNS, *Philimusico* [new line] JUSTUS HOLLEY, *Chorister*.” [VT/Dorset, Rupert; Humphrey and Lee 1924, p. 101]

1797, September + 1825: “The introduction of musical instruments to aid in the service was in September, 1797, when Rev. John Kelly held a meeting at his own house, and voted ‘to give leave to the singers to use a bass viol in the meeting house and a tenor one.’ ... [new paragraph] The first viol used in the Hampstead meeting house was made by the Prescotts of Chester [N. H.], and as far as research shows the Ayer family brought forth the first musical strains. John Little played the large bass viol for about twenty years in the gallery of the old meeting house. In 1825 ‘James Brickett bought of Capt. Jesse Ayer one large bass viol for use in the meeting house for \$13.00.’ Occasionally some one, particularly Paul Heald of Atkinson [N. H.], would assist in the music with some brass instrument.” [NH/Hampstead; Noyes 1903, p. 168]

after 1797 – see 1792

n.d. (after 1797) – see 1797

1798: “The singers had a bass-viol in 1798.” [MA/Hadley; Judd 1863, p. 409]

1798 + 1815: “A tuning-pipe keyed on A was then [in 1798] in use and held as a valuable piece of the town’s property. ... In 1815 the town’s viol was placed in the hands of Deacon James Wright, ‘for the purpose of assisting in taking lead in sacred music.’” [MA/Bedford; Brown 1891, p. 15]

n.d. (between 1798 and 1817): "The music of the sanctuary was then, as now [1876], a very important part of worship, and the front slip in each gallery was sacred to the use of the singers and the 'players on instruments.' We had not the organ in those days, but we did have both vocal and instrumental music, that to my youthful mind [the author, Rev. Charles Nichols, born 1798 at Derby Narrows, in Derby until almost 20] was impressive and inspiring beyond what I can express...." [CT/Derby; letter from Rev. Charles Nichols "To My Dear Christian Brother, Rev. Mr. [J. Howe] Vorce," written at CT/New Britain, 24 June 1876; quoted in Orcutt 1880, p. 294]

n.d. (between 1798 and 1846): "[Deacon Elijah F. Woodward, ca. 1787-1846]...entered the choir at the age of eleven, and remained there forty-eight years. Half of this period he was the leader, with voice and viol, of thirty or forty [p. 60] singers and players, among whom were five of his own children." [MA/newton; Newton 1890, pp. 59-60]

"July 19, 1799, the West Parish [Second Church] 'voted that Instrumental Musick be Introduced into the meeting on Sundays.'" [MA/Boxford; Perley 1880, p. 262]

"...in August, 1799, a committee was chosen [at St. John's Episcopal church] 'for the purpose of handing about subscriptions to raise a sum of money sufficient to purchase a bass viol.'" [CT/Waterbury; Bronson 1858, p. 307]

n.d. (probably ca. 1800): "At what time instrumental music was brought into use does not appear on record—probably about 1800. The introduction of those instruments was not at first very favorably received by the older members of the congregation, but time and the influence of the younger portion overruled, and at length they became very acceptable. The flute, clarionette, bassoon, trombone, and violin were the first that came into use, followed by the bass-viol, by some called 'Dagon,' by others the 'Lord's fiddle.'" [NH/Jaffrey; Cutter 1881, p. 155]

n.d. (very early 19th c.): "Very near the beginning of the present century, a bass viol was for the first time admitted into the [Baptist] meeting house and used in the public service on the Lord's day. When its notes were heard preparing to lead the people in their songs of praise, one good brother jumped from his seat, looked around him in astonishment, and then deliberately taking his hat marched out. For a long time afterward this brother would absent himself during the singing, resuming his place, however, in season for the sermon. It is said that one of the deacons had charge of the service of song, and that all those who were opposed to the new instrument were allowed to withdraw." [RI/Newport; Barrows 1876, p. 44]

early 19th c.: "There were in those days no accompanying instruments, and the key note was given by the 'pitch pipe.' The leader or chorister in a loud voice named the tune to be sung, and with dignified mein [*sic*] drew the slide of his pipe to the proper letter and gave a somewhat prolonged whistle." [CT/Waterbury; Anderson 1896, vol. III, p. 1068]

early 19th c.: "Somewhat later [than the childhood of Eben Weston, born 1802] at church services which in my mother's early years were held in the little red school-house on the River Road,.... Timothy Drew's wife, Hannah, played the bass-viol.... [p. 327] ...[Edward Hartwell's son] Stephen played the bass-viol. " [ME/Skowhegan; Coburn 1941, vol. I, pp. 325, 327]

n.d. (probably early 19th c.): "The instrumental music, as there was no organ, was subject to variations at different times, but several performers were for years identified with the society. Among these were William H. Brown, who played the bassoon, John H. Pierce, Dr. Charles Wild, and Charles Lyon, the flute, George Murdock, bass-viol, Artemas Newell, bombadoon, Job Grush, clarionet, and somewhat later, Mr. Flagg, who for several years was hired, also played the clarionet." [MA/Brookline; Woods 1874, p. 257]

n.d. (probably early 19th c.): "Sometimes a sum was raised by subscription to secure the services of some extra musicians from Boston, so that there was quite an orchestra [for the church service's music]." [MA/Brookline; Woods 1874, p. 258]

n.d. (probably early 19th c.): "The singing seats in the old Federal street meeting house [First Presbyterian Church or Old South Church, built 1756] were always well filled in my time, and Doctor Dana [Daniel Dana, pastor of the church 1794-1820] took a deep interest in the choir performances. They had not a pitch-pipe but a bass-viol, now known as the *violoncello*; but this was long ago and before the Italian opera had become naturalized in our great cities. This viol was a great safeguard to the choir, that as they made a good set out together they should come out even at the end; a matter of more difficulty in those days than in ours, owing to the fuguing taste which then ruled in those choirs." [MA/Newburyport; Newburyport 1863, p. [1] of 3]

n.d. (probably early 19th c.): "[']At last the younger singers wished to improve, and a Mr. [Joseph?] Herrick was hired to teach. He had three sessions a day, the tunes were lively and they [the young people] had a great interest in them. After a while they had a desire for instrumental music with the singing. This was most bitterly opposed by a number of men advanced in years. They would leave the church every time singing commenced. Their [p. 66] prejudice was so strong against it they would not stop to hear it. One said he did not wish to hear the devil's fiddle (bass-viol) played on at any place. He could not bear to hear it in church. Another did not like the devil's baboon (bassoon). At last one of these men joined the Baptist church in Mason [N. H.]....[']" [late-in-life reminiscences of Mrs. Achsah (Sawyer) Allan (1800-1886)] [NH/Wilton; Livermore 1888, pp. 65-66]

n.d. (probably early 19th c.): "For a long time there was an inherited dislike of instrumental music. A certain man in my own recollection, would go to the south door of the Meeting House and inquire, 'Is the great fiddle there?' On being told that

it (the Bass Viol) was there, he would depart to his home. He was not willing to be present where there was such a 'Dagon.'" [CT/Durham; Fowler 1866, p. 101]

n.d. (probably early 19th c.) – see n.d. (1784 and later)

early 19th c. + 1801 + 1807 + mid- or late 19th c.: "In 1801 the First Parish bought a 'Base viol for the use of the Parish in Public Worship'. [punctuation *sic*] Michael Harris, Jr., was 'to use the Same'. Harris was a captain in the militia, and prominent as a town and parish officer when in his twenties. ... In 1807 the bass viol was for sale, but within the memory of people now living [so probably no earlier than 1840s] William Willard Mann, a fine musician, played the clarinet, and Dr. Josiah Noyes the violoncello as part of the service. Josiah Eaton played a bass viol in the choir, and Artemas Newell a trombone. There were six instruments in this church orchestra at one period. [new paragraph] ... Early in the last century Capt. Timothy Bullard played the bass viol, and at times the clarinet, in the West Precinct, and Postmaster Charles Noyes added his flute to the music of the choir." [MA/Needham; Clarke 1912, p. 309]

1800 – see 1743

"Dec^r 5. 1800. ... [p. 545] The chh and society then proceeded, according to the request of brother Joseph Russell, made at the time of appointing the meeting, to consider and determine whether they would permit the continuance of the use of instruments of musick in publick worship on Lord's days. After patiently hearing what Brother Russell had to offer against it the question was moved, seconded and put, viz, 'Whether you will permit the continuance of such instruments of musick, as have been here introduced in public worship on the Lord's day?' It passed by a large majority both of the chh and others in the affirmative." [MA/Weston; Peirce 1901, p.p. 544-545]

1800-1803 – see n.d. (probably late 18th c. and 1800-1803)

n.d. (likely 1800s, 1810s): "Jonathan Harvey [1780-1859] was an excellent leader, and his brother Philip [1783-1855] also: the latter used to play the bass viol." [NH/Sutton; Worthen 1890, p. 343]

1800 + 1828-1830 + 1835: "A Bass-Viol was in use as early as 1800; since that year the Parish appointed 'Hermon Abbott to use' it. We find notices of a small viol in 1828, of a flute in 1829, and of two flutes, bass and small viol, in 1830. The organ, purchased by subscription in 1835, for \$800, was the following year bought by the Parish. This caused a good deal of unpleasant feeling for several years, and some persons declined being taxed for any share in its cost." [MA/Andover; Andover 1859, p. 57]

n.d. ("first half of the nineteenth century") + 1842 + ca. 1860 + "soon" after ca. 1860 + 1876: "In the first half of the nineteenth century the east end of the gallery was

made into seats for the singers, who seem to have been accompanied by a goodly orchestra, including violins, a flute, a clarinet, a bass viol and a double bass. Judging from the treasurer's report, their performances for the year 1842 were the most strenuous, for then the charge 'For bass viol Strings' mounted to \$4.50. ... [p. 61] ... About 1860 an innovation was introduced in the shape of a melodeon, soon replaced by a heavier one. The first player upon the new-fangled instrument was Theodore Snell.... When a pipe organ was installed in 1876, mainly through the efforts of the Ladies' Benevolent Society, it was erected in the alcove at the rear of the south gallery, opposite the pulpit." [MA/Sturbridge; Haynes 1910, pp. 60, 61]

1801 – see early 19th c.

1801, 29 January + 1807 + 1809 + 1810 + n.d. + 1820-1840 + 1837 + n.d.: "It [the Boscawen Musical Society] was in existence in 1801, as we know from an order given on the treasurer, Mr. Jeremiah Gerrish: [new line, smaller type:] 'Boscawen, Jan. 29th, 1801. [new line] Mr. Jeremiah Gerrish, [new paragraph] Treasurer for Boscawen Musical Society. Please to pay Mr. Somersby Pearson two dollars & fifty-eight cents for Bass viol strings & Clarinet Reed. ...' ... [p. 297] ... [Society reimburses members \$34 for purchase of bassoon in 1807, \$12 for purchase of clarinet in 1810] [new paragraph, regular type:] In 1809, Mr. Joseph S. Garman was employed to teach singing-school, and the society purchased of him a bass-viol, paying \$14. ... [p. 298] ... Isaac Noyes, living on Water st., but attending meeting at the west end, became a proficient on the bass-viol. ... [p. 299] ... [new paragraph] The bassoon purchased by Daniel Webster, the bass-viol by Ezekiel Webster and Joshua Morse, from the old Boscawen society, were handed down to this organization [the Martin Luther Society, founded 1822], and quite likely may still be in existence in some garret. [new paragraph] During the two decades,--1820 to 1840,--the choirs in town were accompanied by a variety of stringed and wind instruments—bass and double-bass viols, violins, flutes, clarionettes, bugles, and French horns. ... [new paragraph] In 1837, at the installation of Rev. E. Buxton, J. H. Coffin played a melodeon, an instrument moved by the arm, just then invented, manufactured by Charles Austin, of Concord, who also began the manufacture of seraphines. Dea. Jeremiah Gerrish, long the leader of the choir, an ardent lover of music, purchased the first instrument of this class manufactured in America. Miss Polly L. Gerrish, his daughter, endowed in a remarkable degree with musical genius, soon became an efficient and cultivated player. The introduction of this instrument soon led to the purchasing of one of greater power for the choir, supplemented at a still later date by the instrument now in use." [NH/Boscawen; Coffin 1878, pp. 296, 297, 298, 299]

"Under date of April 20, 1801, we read 'for Regulating the Singing' the following: [indented:] 'Thomas M. Prentiss \$7.40 / Stephen Patten 12.50 / John Woodman 2.91 / Elias Thomas 4.50 / Randal to purchase strings .50 / 1 Reed for Clarinet £1/6/ ' [end of indented text] The strings were undoubtedly those used on the bass viol, and with the Clarinet, we have an earlier picture of instrumental music in the First Parish, than has hitherto been accorded." [ME/Portland; Small n. d., p. 2]

1801, 4 September: "THE ORGAN. / [smaller type:] 'Winchester, Sept. 4, 1801. / *To the selectmen of Northfield.* / Gentlemen: / I have procured a new and complete church organ, which I have intended for the use of the church and congregation in your town. And now beg leave, through you, to make this communication to the inhabitants of Northfield. They will do me a great honor in the acceptance of it; while I shall be highly gratified in the opportunity of thus expressing my respect and attachment for my native town. / I am, gentlemen, with great respect / Y^r humble serv^t / SAMUEL SMITH.' [new paragraph, regular type:] At a meeting called for the purpose, the town voted to accept with gratitude the gift of Mr. Smith. [new paragraph] Xenophon Janes was appointed organist, and was paid \$15 a year for his services. Mr. Janes had been a member of the choir since 1787, and continued to be organist and leader till old age. He was fifer to a company in the Shays rebellion; and played with equal skill the spinet, bass-viol and organ." [MA/Northfield; Temple & Sheldon 1875, p. 354]

1802: "Harmony of sound was probably promoted this year by the expenditure of thirty-five dollars raised 'for purchasing a bass viol for the use of the parish and building a box therefor.' This was the first introduction of instrumental music in public worship in town. The viol was played by Stephen Jewett." [ME/Augusta; North 1870, p. 324]

1802, April, September – see 1794

1803, "latter part" + 1804, early + 1804, March: "In the latter part of 1803, a movement began [in the Universalist Society] having in view the purchase of a *pipe organ*, a rarity in country churches of that day. Payment was made by subscription March, 1804. One hundred and forty dollars were sub- [p. 90] scribed by thirty-six persons, and the balance of the cost (being \$122.92), was paid by Jonathan Davis. The instrument was set up early in 1804. Ebenezer, son of Jason Collier, then residing at Charlton, was the first organist, and Ira Barton and Richard Moore followed." [MA/Oxford; Daniels 1892, pp. 89-90]

1803, October – see 1794

n.d. (probably ca. 1803-1810) + n.d. (probably early 1810s) + 1827, December + 1828 + 1828-1838 + 1838-ca. 1847: "Singing in our religious societies was conducted for a long time with little, if any, aid from instruments. When the base-viol was introduced is not known, but Isaiah H. Carpenter [1783-1867] is thought to have been one of the earliest performers on this instrument. While John C. Bancroft was a member of the choir [early 1810s], he ventured now and then of a Sunday to accompany the singing with the violin. The introduction of this profane and worldly instrument shocked the minds of the more serious ones in the church, and caused much comment on the evil tendencies of the times. Yet Bancroft played it so softly, and under his touch it blended so sweetly with the voices of the singers, that no one in the congregation would have known of its presence in the choir, without taking

pains to look for the wicked thing. The violin, however, was at no time much used in the choir. The main dependence at all times for instrumental aid was on the double bass-viol; sometimes Amos Cutler [1789-1861; left Woodstock for Rindge, N. H. probably in mid-1810s; see n.d. + n.d. (1790s or 1800s?) + n.d. (probably 1810s) + n.d. (likely 1820s or 1830s) in this file] would add the tenor-viol, or the clarionet would be brought in, oftener the flute. [footnote: "Judge Pierce [David Pierce, Jr., 1786-1872; in Woodstock from about 1815 on] once remarked to me, that in his day the chief and often only instrument used was the double bass-viol. But Amos Cutler, the shoemaker, sometimes played the tenor viol. This was for Sundays. But on grand occasions the choir pressed into service such brass and other instruments as were available, and often the bugle, with its notes, helped to swell the volumes of sound."] In December, 1827, organs were first set up in this town, one in the Congregational [p. 226] Church and one in the Episcopal Church. The first organist in the Congregational Church was John J. Cleaveland, who played about three months. A rupture between him and a member of the choir caused his withdrawal. After Cleaveland's departure Miss Frances Swan played for a few weeks, then Miss Elizabeth Dana for one year, till May, 1829. Through all the successive years till 1838 these two ladies did most of the playing; then Miss Louisa Lyman became the organist and held the place uninterruptedly for about nine years. Hitherto the organ had been played without remuneration, but after this time the organist began to receive pay." [VT/Woodstock; Dana 1889, pp. 225-226]

1804: "There is also mention of the bass viol by name [in the church records], which was tended by Jona. Andrews." [ME/Portland; Small n. d., p. 3]

1804, early – see 1803, "latter part"

1804, February – see 1794

1804, March – see 1803, "latter part"

1804, 20 March – see n.d. (probably late 18th c. and 1800-1803)

"After 1804, the bass viol was mentioned." [MA/Marshfield; Marshfield 1940, p. 94]

n.d. (ca. 1805) + 1841: "...organs were used in Boston as early as 1711. The Second Parish in Dorchester had one soon after its incorporation [ca. 1805]; but the First Parish refused to accept the innovation until 1841." [MA/Dorchester; Orcutt 1893, p. 222]

1805: "The first appropriation of money by the Parish for music was in 1805. A small sum was then given for the expenses of the bass-viol." [MA/Andover; Andover 1859, p. 57]

1805: "...the town's bass viol was put in the care of the elder deacon, James Wright [named as one of the singing leaders in 1773; see SL file]." [MA/Bedford; Mansur 1974, p. 150]

1805: "As indicating the sentiment of those days it is worthy of notice, that in 1805 the pastors of Cumberland Association, of which [Rev.] Mr. [Tristram] Gilman was a leading member, voted in answer to an inquiry from the church in Freeport, that 'the use of musical instruments in public worship is indifferent, and may often be an advantage to devotion, but considering the state of feeling in relation to the matter in Freeport, they advise the disuse of such instruments in that place, at present.'" [ME/Freeport; Yarmouth 1881, p. 11]

1805 – see 1790

1805, March, 4 April: "At the March meeting 1805, as new ideas were creeping into this ambitious community, the Town [break; smaller type:] 'Voted to admit Instrumental Music into the Meetinghouse on the Sabbath Day.' [break; regular type:] Hitherto there had been only the human voice and a 'pitching-fork.' But there was determined opposition to this vote; and before the day was over it was reconsidered and 'rescinded,' and the Article in the warrant dismissed. And thus for a while longer the 'Instruments' were kept out. Some of the oldest settlers objected even to the 'pitching-fork,' or 'pitch-pipe,' as some called it, and it did not lack the charge of being an 'ungodly whistle' and a 'wark of the Devil!' ... [p. 238] ... [new paragraph] It may be of interest to some to read a few words here concerning the introduction of instruments into public worship. In the regular narrative of the events of the town for the year 1805 it has been stated how the matter was brought up in the annual March meeting and instruments voted in; and how, then, as though something dreadful had been done, the vote was rescinded before night. But the advocates of instruments brought the matter before the church Apr. 4 following, and after discussion it was voted [break; smaller type:] 'lawful to use some kind of instrumental music * [←significance of *?] in the public worship on the sabbath.' [break; regular type:] But apparently the singers were a little incensed, and would not move [to make room for the instrumentalists?] without being urged, (were ever singers known to be sensitive or temperry before or since?), and hence another step had to be taken, which took this form: [break; smaller type:] 'Is it expedient to *invite* the Singing Society * * [←*sic*] to use on the Sabbath One or two *Base Viols*?' [break; regular type:] which question was [break; smaller type:] 'answered in the affirmative by a considerable majority of the active members present.' [break; regular type:] The standing 'committee to regulate the singing['] (Rev. Moses Bradford, Dea. William Starrett, Eleazer Everett, Thomas Bixby and Ninian Cochran) was 'authorized' to extend the invitation. But it was a long time before the opposition to instruments was entirely gone." [no indication of how the singers responded to this specific invitation] [NH/Francetown; Cochrane 1895, pp. 160, 238]

"October 21, 1805, 'Voted to repair the *bass viol*, and *the singers' seats*.'" [MA/Hanover; Barry 1853, p. 70]

1805 and later: "The most notable changes [to the meetinghouse] took place in 1804-5, when housewright Abner Wheeler was hired to build a new front porch twelve-feet square and fourteen feet high. The balcony [or gallery] level of this porch was subsequently used by the church's singers, who were soon accompanied by a bass viol." [MA/Lincoln; MacLean 1987, p. [362]]

before 1806 + ca. 1806 + 1808, 23 March + 1809-ca. 1822 + 1814, 14 August: "About 1806 Samuel Graham carried his bass-viol into the meeting-house thanksgiving day, but no sooner did he begin to sound it, than Dea. William Wilson took his hat and left in hot haste, and Moody Chase followed, who came into my grandfather's after meeting, being nearly ready to burst, and gave vent to the bile. [new paragraph] I find an entry in a diary, Aug. 14, 1814 (which was Sunday), 'Jesse J. Underhill carried a Bass Viol into the meeting house.' Dea. Wilson moved to Henniker in 1809, and lived there until perhaps 1822; and meanwhile not only a bass-viol, but a clarionet was used [in Henniker or in Chester?], which he had to bear, enquiring 'who blowed that *whistle* up there.' [new paragraph] At a meeting of the Congregational parish, March 23, 1808, [new paragraph] 'Voted, To give leave to the Singers to use a Bass viol in the meeting house, and Tenor one.' [new paragraph] Before musical instruments were introduced they had a home-made instrument, a kind of whistle, so constructed as to make it longer or shorter and thus give flatter or sharper sounds, which was used to 'pitch the tune.'" [NH/Chester; Chase 1869, p. 325]

ca. 1806 – see before 1806

"In 1806, it was voted to enlarge the singers' pew, 'so as to convenience the instruments.'" [MA/Chelmsford; Waters 1917, p. 682]

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

1806, 8 March: "Proposals for an Instrumental school. I am not determined about joining it." [MA/Danversport; Putnam/Danvers 1916, p. 64]

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

1806, 8 September: "Samuel Hayward's Fiddle brought up here [probably either to singing school or to meeting; see 15 May + 14 December]." [MA/Danvers; Hayward/Danvers 1915, p. 56]

1806, 25 September: "Jesse's Clarionet brought up [probably either to singing school or to meeting] by me." [MA/Danvers; Hayward/Danvers 1915, p. 56]

1806, 14 December: "The Bass Viol carried into the Meeting House in the afternoon." [MA/Danvers; Hayward/Danvers 1915, p. 56]

1806 + ca. 1850: "In 1806 a bass viol and clarionet accompanied the singers [in the Congregational Church]. An organ was used for the first time about 1850." [NH/Chester; Chase 1926, p. 81]

1806 + ca. 1838 + ca. 1873: "...in the second year of Dr. Zabriskie's ministry [Francis Nicoll Zabriskie, pastor 1872-1876], the present organ was procured and put up in this [Congregational] house of worship. Its first position was in the gallery. It was afterwards removed to the place it now occupies [which is...?]. The first record of the employment of instrumental music in public worship here is in a vote passed by the Society in 1806 to the effect, 'That the committee be instructed to cause an alley to be cut between the front seat and the second seat in the west gallery for the accommodation of the bass-viol.' Other instruments soon came into use, more commonly the violin. At the beginning of Rev. Mr. Crane's ministry [Ethan Barrows Crane, pastor 1838-1851] the melodeon was introduced, and this gave place to the cabinet organ, which in turn yielded to the pipe organ." [CT/Old Saybrook; Old Saybrook 1896, p. 65]

"shortly ...after" 1806: "...finally in 1806 the town voted six dollars for musical instruction. Shortly thereafter certain musical instruments, notably the bass viol, appeared among the musical equipment of the church, but it was some years before a pipe organ was used in any Keene house of worship." [NH/Keene; Keene 1968, p. 35]

1807: "The names of subscribers to the Constitution [of the newly-formed West Cambridge Musical Society, October 1807] were [38 names, all male, including "Ichabod Fessenden (with clarinet)" + "Walter Russell (bass viol)"]...." [MA/Arlington; Cutter 1880, p. 114]

1807 – see early 19th c.

1807 – see 1801, 29 January

1807, 4 + 18 January: "The Bass Viol was not carried to meeting." [MA/Danvers; Hayward/Danvers 1915, p. 56]

1807, 26 November: "Thanksgiving. I went to meeting and carried my viol."
[MA/Danvers; Hayward/Danvers 1915, p. 57]

1807, 13 December – see 1794

1807 + 1848: "The music to accompany early singing was that of a bass viol. One hundred and forty years ago the Society ordered that an 'ally' be cut between two seats in the west gallery to accommodate it. Later an appropriation was made for its repair and for playing it. The use of this instrument or its successors was maintained for many years and I can still remember the curiosity roused in my small-boy mind by seeing the scroll of a bass viol sticking up in the far corner of the south gallery of our present Church and being told what it was. This was probably the last instrument, purchased about 1848, and superseded by a melodeon. I think that the last person to play it for public worship was Mr. Frederick Kirtland."
[CT/Saybrook; Chapman 1947, p. 54]

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

1808 – see 1743

"On Feb. 15, 1808, the instructors of the 'late singing-school' were authorized to contract with Major Whittemore for the use of his room, to accommodate 'the Musical Society to practise music in.' The expense to be paid out of the [parish] treasury. It was voted that there be a pitch-pipe purchased for the use of the singers, to be kept in the meeting-house. That Isaac Locke be authorized to purchase said pipe. Also that there be three persons chosen to apply to the Parish Committee for the use of the bass viol, to be granted to the Musical Society, to be made use of as they shall think proper. Isaac Locke, James Hill and Walter Russell were appointed for that purpose." [MA/Arlington; Cutter 1880, p. 115]

1808, 7 March – see 1795, 2 March

1808, 23 March – see before 1806

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]

1809 – see 1801, 29 January

“In April 1809, five dollars was ‘appropriated for support of the Bass viol.’”
[MA/Wilbraham; Merrick 1964, p. 21]

1809-ca. 1822 – see before 1806

n.d. (probably early 1810s) – see n.d. (probably ca. 1803-1810)

n.d. (probably 1810s) – see n.d. + n.d. (1790s or 1800s?)

n.d. (1810s and later?): “The Nichols family [father: Josiah Nichols, b. 1755; mother, Abigail Long; married 1785] were all fond of music. Enoch [b. 1789] was a fine performer on the violin, and was the owner of an instrument noted, far and near, for its superior quality. Abigail [b. 1791] was skilled on the bass-viol. Dea. Josiah Nichols [Josiah Jr., b. 1786] taught many terms of singing-school, and always led the singing in meeting till extreme old age disqualified him.” [NH/Sutton; Worthen 1890, p. 844]

“In 1810 a small organ was purchased by subscription and set up in the singers’ seats. It was built by Dr. Joshua Furbish, of Wells, who was an ingenious mechanic, a self-taught organ builder, and withal somewhat distinguished for his mathematical genius.” [ME/Kennebunk; Remick 1911, p. 312]

1810 – see n.d. (late 18th c.)

1810 – see 1801, 29 January

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

1811 + 1815 + 1820-1821: “We now know that the First Parish had a bassoon as early as April 22, 1811. The care of this instrument was done by Oliver Bray.... Eliphalet Smith cared for the bass viol at this time. [new paragraph] ... The following year, 1815, showed Oliver Bray, Esq., as playing the bass viol. He remained until at least 1820. Other members of the orchestra were Jona. Stewart on the bassoon, Isaac Lane on the violin, and Grenville Mellen on the flute. The various instruments were repaired by John W. Clark. ... [new paragraph] William Knott became choirister certainly before February 1820; in which year it was a matter of vote – ‘to procure a clarinet for the use of the singers.’ The ‘clarionett’ was purchased in October 1821 from [p. 5] Richard Ruggles, for \$12.” [ME/Portland; Small n. d., pp. 4-5]

1812 + 1819 + 1825: “In 1812 the parish purchased a bass viol and gave instruction that Deacon Seth Cushing should keep it. Seven years later they bought new strings for it. And in 1825 they voted to sell it and buy a new one.” [MA/South Hingham; Robinson 1980, p. 77]

1814, 14 August – see before 1806

1815 – see 1811

1815-1819: “‘The whole front gallery [of the meetinghouse] was occupied by the choir, which in Sterling,’ in 1815 to 1819, ‘was very large and composed of some of the finest voices it has ever been my privilege to hear’ [quoted from Joseph Allen’s “history of the Worcester County Association”]. Another witness has said that a chorus of forty or fifty voices was not uncommon, accompanied by the violin, bass and double bass viols, clarinet, bassoon and bugle.” [MA/Sterling; Sterling 1931a, p. 35]

“...in 1816, the sum of twenty-five dollars was voted ‘to Purchase an Instrument or Instruments to assist the Vocal musick in this Town.’” [MA/Holden; Estes 1894, p. 47]

1816 + 1835 + 1853: “In 1816 it was decided to introduce some musical instrument for use in the church service. The organ recently removed from the Second Baptist Church on Clarke Street was purchased in 1853. In the Gothic meeting house on Farewell Street [Baptist Church?] a very fine organ was purchased in 1835.” [RI/Newport; Franklin 1936, p. 11]

1817: “No musical instrument was ever used in the choir until 1817, when during the pastorate of Mr. Woodbury, a bass viol was played by Mr. Jonas Mason.” [ME/Yarmouth; Yarmouth 1881, p. 11] [see ca. 1783 + ca. 1818 in this folder]

ca. 1817-1827 – see ca. 1790

1817 + ca. 1826 + 1827 + 1831-1838: “In 1817 the choir of the First Baptist church was composed of singers from various parts of Newton and vicinity, Brookline, Brighton, Watertown and Waltham. [compare with St. David’s Musical Society, discussed on pp. 756-757 of this source: “existed in Newton in 1816” (p. 756), “composed of singers belonging in Newton and neighboring towns” (p. 757)] The leader at that time was Mr. Thomas Richardson, of Oak Hill, who always sang soprano. When no instrument was present to give the key-note of the tune to be sung, the leader, taking his wooden pitch-pipe, drew out the little pipe within, on which were printed the first seven letters of the alphabet, and setting it to the letter with which the tune commenced, he sounded the tone; upon which the whole choir, repeating the sound with the syllable belonging to it, rose and sang the hymn or psalm. There was generally a bass viol, as an accompaniment, sometimes, two,-- played by Messrs. Charles and Walter Richards. Two brothers Oliver often came from Waltham, one of them an excellent bass singer, the other a skillful player on the bassoon, which the choir regarded as a valuable addition. [new paragraph] ... The singing-books in use were, first, the Billings and Holden Collection; afterwards, the Bridgewater Collection. [new paragraph] About 1826 Mr. (afterwards Rev.)

Jonathan Aldrich, then a student in the Theological Institution [Newton Theological Institution, a Baptist theological seminary founded 28 November 1825 in Newton Centre, Mass.], became leader of the choir, and many new members were added to it.... The instruments used in the choir at that time were two clarionets...and a trombone.... In 1827, Mr. Asa R. Trowbridge brought into the choir a double bass viol, the first instrument of the kind used in Newton. In later years, he played, in the church music, successively, the double bass viol, small bass viol, violin, bassoon, trombone and octave flute. In 1831 he was chosen leader of the choir, and served in that office seven years. The singing-book used, the latter part of the time, was the Boston Handel and Haydn Society's Collection. [p. 504, new paragraph] After Mr. Aldrich resigned the charge of the choir (1827), Mr. (afterwards Rev.) Benjamin C. Wade, of the same class in the Institution (1829), was elected to fill the place. He reorganized the choir, bringing in some additions to it, and selecting leaders of each part. ... Under the management of Mr. Wade, the singing of this choir took a high rank in the town. At this period, frequent meetings were held at the Spring Hotel, Watertown; the Ellis Hotel, Newton Upper Falls; Mancy Thornton's Hotel, near Newton Centre, and at the Theological Institution, for the practice of choruses and anthems from the Handel and Haydn Society's Collection, under direction of Mr. Wade. These festivals brought together the singers of Newton and vicinity, and furnished a pastime at the same time fascinating and improving." [MA/Newton; Smith 1880, pp. 503-504]

1817, July + 1822 + 1840s: "Dr. Eli Todd was the moving force behind the Handel Society [formed in July 1817], and although he was a good friend of Reverend Porter, Todd rarely attended church and was 'reported to be an infidel at that time.' Not only did the Handel Society accept the offer to serve as chorus, but to the delight of many, Todd took charge of the choir, which he led by means of his violin. The society continued to meet into the 1840s, though its formal role in church services ended in 1822...." [CT/Farmington; Bickford 1982, p. 285]

ca. 1818 – see ca. 1783

1818 – see 1792

1818 + ca. 1818 + 1861: "In 1818 the Handel Society was organized, under the leadership of the eminent Dr. Eli Todd, and was invited by the [religious] society to conduct the service of song, which it did with great acceptance. [note: "This society was very numerous, and the members occupied all the seats in front of the pulpit; Dr. Todd having drawn the long and straggling line into a compact mass in the center of which he stood, animating and swaying all by his eye and his instrument [a violin]. ..."] Dr. Todd did not sing himself but led the choir by his violin, the use of which was then a novelty in a Puritan meeting house. [p. 50; new paragraph] The violoncello was introduced about this time with the flute, the clarionet and bassoon. ... In 1861 an organ was purchased, by voluntary subscription from the ladies and an appropriation from the society." [CT/Farmington; Porter 1873, pp. 49-50]

1819: "Such was the posture of the music of this church [see SC n.d. (1787?) + 1796 + 1813, I n.d. (1787?)-1812] until 1819, when it was voted 'that the proprietors of the organ may have liberty to set up the same.' This instrument was manufactured by Dr. Furbish, of Wells, and was obtained by subscription among the members of the society. It was not of great power, as may well be supposed, and on one or two interesting occasions, the bassoon and bass-viol were summoned in as auxiliaries." [ME/Wells; Bourne 1875, p. 626]

1819, 6 December: "We are indebted to the *Diary* of Herman Mann, the editor, and son of the Herman Mann referred to before [this latter H. M. the tunebook publisher], for much information relating to our Tavern. He was born in Walpole, Massachusetts, in 1795 and died at Dedham in 1851. His *Diary*, preserved in the Dedham Historical Society, and written between the years 1819 and 1851, gives a valuable history of Dedham during that period. The following are some extracts from the *Diary*: [new paragraph] December 6, 1819: 'At a meeting of the singers (of the First Parish) this evening at Gragg and Alden's,.... [new sentence:] J. Guild, P. Howard and J. Chickering Esq. were requested to play on the viol. ...'" [MA/Dedham; Austin 1912, p. 30]

1819 – see ca. 1808 or later

1819 – see 1812

n.d. (probably early 1820s): "A few years ago, the first parish voted in the *great bass viol*, to help the singing. That innovation grieved several old men who opposed it, one of whom determined once more in his life time to hear his Maker praised without such a profane accompaniment, and to accomplish that purpose he secretly rubbed tallow on the strings of the instrument. This was the first and probably the last effort that will be made to resist innovation, for very soon was added the flute and the fiddle, and then came a fine toned organ. ... Since the puritanical aversion to organs has so far given way, as even to admit flutes and fiddles into church music, we may well anticipate that before the expiration of two hundred years more, the finest portraits of the apostles and saints will appear on the walls of some congregational meeting houses." [MA/Dedham; Worthington 1827, p. 145]

n.d. (probably 1820s) – see n.d. (1790s)

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]

n.d. (likely 1820s or 1830s) – see n.d. + n.d. (1790s or 1800s?)

n.d. (probably 1820s, 1830s, 1840s): "Mr. James Pierce, who also played the bass-viol, as well as sung, took his little daughters into 'the singers' seats,' when they were so small that they were obliged to stand on crickets to bring their heads above the balustrade. One of them, who was afterwards the wife of Charles Stearns, Jr. [son of "Capt. Charles Stearns," listed just previously as a member of the choir?], was for years the leader of the female voices." [MA/Brookline; Woods 1874, p. 256]

1820, 18 December, 22 December – see n.d. (1788-1821)

1820 and later: "[Ezra Stiles] was the first to introduce a 'tenor viol' into the choir gallery, in 1820. He succeeded Mr. [Zophar] Jacobs in the care of the music, bringing to the work ability and enthusiasm, and gradually introducing all the musical instruments used up to the present time." [CT/North Haven; Thorpe 1892, pp. 153-154]

1820-1821 – see 1811

1820-1840 – see 1801, 29 January

ca. 1821 – see n.d. (probably late 18th c., after 1771)

1821: "About this time church music took quite an impetus. Much attention was paid to the singing of sacred music. Singing schools were much in fashion. The singing-seats of the old Congregational church were all the ground there was for display, and there were more musicians than room. There was no organ in the church then, but there were bass viols, violins, cornets and flutes, and they did not make bad [p. 216] music. All wanted to occupy the seats. Some wanted to crowd one out, some another, some families were too flat, some too sharp, some were too aristocratic, some were not enough so. This made a lively quarrel, in which there was more music than harmony; and about every family in the village had some one in it; and the female combatants were not in the minority. Two singing societies were formed, the Haydn, and the Handel. Their meetings were held weekly. One occupied March's and the other Hunt's Hall. The Haydns finally got possession of the old seats, and the Handels were out. The *outs* had the sympathy of a large number. This [Handel] society had many of the oldest and best singers in town. At once an effort was made to get them a place in which to sing. A subscription was started to build a free meeting house, and it met with great success. Alexander McLellan, Esq., gave them a lot, where the town house now stands, and in 1821 the "Free Meeting House" was built. Here the Handels found a home, and occupied the singing-seats, whoever occupied the pulpit, whether Universalist, Methodist or Baptist." [ME/Gorham; McLellan 1903, pp. 215-216]

1821 – see 1790

1821, November – see n.d. (1788-1821)

1821-1825: “There is a document dated September 8, 1821, which reads: ‘We the Subscribers, desirous of raising the character of the Musick in the first Parish in Portland and giving it that solemnity which becomes the public worship of the Temple, agree to pay the sums affixed to our names respectively, for the purpose of purchasing a Church organ to be placed in the Revd[.] Nicholl’s meeting-house. The Organ will cost one thousand dollars. The sum subscribed we severally agree to pay to -- -- -- as agent for procuring such organ.’ The names found on this paper were: [46 names, only 2 definitely women].... The total subscription was \$680.00, and to this was added the Parish [p. 6] vote— ‘to raise an appropriation towards the purchase of an organ for the parish, the sum of \$350.00.’ This last amount has frequently been quoted as the total cost of the organ. The full sum was some thirty dollars over the cost, but to this was added another \$35.00, for pipes not included in the original contract. The name of the agent in the subscription list was never filled. [new paragraph] At the beginning of the year 1822, it was voted— ‘to make alterations in the front gallery for the reception and Accommodation of the new Organ.’ Judge Prentiss Mellen was appointed to attend to the matter, as well as procure and contract a good organist, whose salary was settled at \$200 per annum. At this point it may be well to note that we know that [William] Knott received as chorister [in these same years] \$65.00 per annum. [new paragraph] William Goodrich of Boston, built the first organ for the church, and so it remained in the ‘Old Jerusalem’ until taken down in 1825, and rebuilt in the ‘Stone Church’. ... Dr. Bourne of Kennebunk tuned the organ, assisted by Thomas Eaton. ... [new paragraph] There is a tradition that Charles Nolcini was the first organist of the church. This is not compatible with evidence found in the records. On April 29, 1822 the following was recorded: ‘to advance to the organist towards his Salary the ensuing year the sum of \$100.’ The recipient of this money signed the bill the following month, and his name was Silas Allen. He served as organist until 1825. In that year Charles S. Patten became the second organist....” [ME/Portland; Small n. d., pp. 5-6]

n.d. (later than 1821; probably mid-19th c.): “The north gallery [of the second meetinghouse of the First Parish, built 1821] was for the choir, and here, subsequently, was placed a really fine organ, which was presented to the society by Major William Frost. It was the first organ used in Topsham.” [ME/Topsham; Wheeler 1878, p. 653]

by 1822: “Several musical instruments, as the bass-viol, violin, and clarionet, had been introduced into the choir, and it does not appear that any one now objected to their use in the service of the church.” [MA/Dunstable; Nason 1877, p. 175]

1822: "The first organ in use here was the gift of individuals of this Society and congregation, 'cheerfully accepted,' the record says, June 22, 1822. Its successor, and exceptionally fine and grand instrument, replaced it in 1835." [CT/Hartford; Hartford 1883, p. 163]

"March, 1822. The town chose Col. Amos Hamilton, Benjamin Converse and Philip Lamb a committee to purchase a Bass-viol for the use of the town." [MA/Palmer; Temple 1889, p. 215]

1822, 13 May, 13 November, 17 November – see n.d. (1788-1821)

1822, September: "The advent of Mr. [R. B.?] Holland, who gave private lessons on the piano, seems to have been an important event, and led to the cultivation of musical talent and taste which demanded the purchase of the first organ in town. This organ was placed in the meeting-house September 4th of this year, at an expense of five hundred and fifty dollars raised by subscription. On the following Sunday Mrs. [Sophia Hewitt] Ostinelli played the organ. She was a daughter of Mr. Hewett [James Hewitt], the celebrated musical composer of Boston, and had just been married to Mr. [Paul Louis] Ostinelli of that city, and was then on her marriage tour. From this time the bass viol, which had been the only instrumental accompaniment in church music, was laid aside." [ME/Augusta; North 1870, p. 443] [more on Holland: see M 1822, SM 1822-1823]

n.d. (after 1822) – see n.d. (pre-1823)

n.d. (pre-1823) + 1823 + n.d. (after 1822) + 1878: "'Mr. Samuel Tenney, before the days of the organ [installed 1823], was leader of the choir, and he, in his grey coat, wielded a large bow over the strings of a mammoth bass viol.'... [p. 200] ... [new paragraph] There was at this time no organ in the church, but, in 1823, a fine instrument, made in England, at a cost of nine hundred dollars, was purchased. ... This fine old organ with its Gothic front, its gilded pipes, and sweet-toned, harmonious keys held a revered place in the sanctuary until, in the lamentable fire of 1878, it mingled its dust and ashes with those of the old South meeting-house. [new paragraph] '...[In the days when Paul Stickney led the choir,] Barnekoy presided at the organ.'" [ME/Hallowell; Nason 1909, pp. 199-200]

"In 1823 Mr. Solomon Marsh [a chorister for some years] bought a 'fine toned organ' for St. Michael's. As far as is known this was the first organ in the Society. Before its appearance the pitch pipe was probably the only musical instrument in the churches [of Litchfield].... The first organist was another of the choristers, Mr. Elihu Harrison.... / Mr. Marsh's organ was not given to St. Michael's at first, but after the new church was built in 1851 he formally presented it and was warmly thanked. Fifteen years later the organ was apparently no longer usable, for in 1866 a committee was appointed to make arrangements to purchase a new organ, to be paid for by subscription." [CT/Litchfield; Brewster 1954, p. 154]

1823 – see 1790

1823 – see n.d. (pre-1823)

1823 and later: “In 1823 the organ was procured.... The following article from Dr. Benjamin Vaughn in regard to it may be of interest. [new paragraph] ‘We have the pleasure to congratulate the inhabitants of Hallowell on having an organ placed in the meeting-house of the Rev. Dr. Gillett, which possesses considerable merit and some celebrity. It was made in England in the manufactory of one of the first artists of his time, of the name of England.... [p. 20] ... This organ has been built about six years, its cost to the present purchasers being \$750.00. Its original cost was about \$900.00, but it had been paid for at a wholesale price, in cash, and without commission, and it had the advantage of being inspected, during the building, by a judge of instruments. It is considered as a cheap and very fortunate purchase. It has been the good luck also of the present proprietors of this instrument to have it put up and tuned by Mr. Henry Corrie, an English artist, who was sent from London to put up the new organ in the Old South meeting-house in Boston.... The grandchildren of Benjamin Hallowell, (from whom this town derived its name) laid the first foundation for the purchase of this particular organ by subscribing \$460.00 towards a fund for this particular object. The amount of \$310.00 was given by one of Mr. Hallowell’s granddaughters, a very respectable lady residing in England.... [p. 21] ... ‘We must now make a remark on the size of this organ. It was originally intended for a large private apartment, but it has power enough for a meeting-house of moderate size. Had it been larger it would have overcome the voices of a common band of gallery singers, but it will now properly guide the different parts of the band and support them, which is the real province of the organ. **An excess of power in an organ drives away the singers by making them useless, as may be seen in general in the empty galleries which present themselves where large organs occur among singers whose services are not paid for.** It is therefore a great mistake to seek for large organs in small buildings as regards both taste and devotion, and it also prevents organs being common, as it increases their expense beyond the means possessed by most of our parishes.’” [ME/Hallowell; Page 1900, pp. 19-21]

“In 1824 the parish voted that twenty men who were specified by name be a permanent choir with power to elect their leader; but it was added, ‘you[r] com[mittee] however cannot forbear remarking that so far as has come to their knowledge Capt. Ira Stickney has the year past given the most pleasing satisfaction as a leader of the singing in publick.’ So Captain, afterwards Major, Stickney who was then only twenty-seven was already at the head of military and musical matters in the parish, and had that warm place in the hearts of his fellow-parishioners which he never lost. The vote continued that the choir have power to enlarge their number, but should use no instrument but a bass-viol—was a violin thought too frivolous? It was also voted ‘that those ladies who have of late sat in the singers Pew are [p. 185] respectfully invited to continue in the seats.’ If it had as many women as men the choir would be forty strong. Under its efficient chorister it must have led

the service of public praise with noble effect.” [MA/Byfield; Ewell 1904, pp. 184-185]

1824 + 1825: “It was voted, April 12, 1824, ‘that this Society Consent that an Organ be erected and placed in the Meeting House free of expense to the Society.’ A ‘subscription for the Organ of the 1st Ecclesiastical Society in the town of New London, July 26, 1824, also for singing school,’ was made. The sums subscribed amounted to \$793.35. The money was ‘appropriated by Robert Coit in paying for an organ and for singing as per acct on file settled April 1825.’” [CT/New London; Blake 1900, p. 312]

1824 or 1825: “In his school he [Elam Ives] 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.” [CT/Waterbury; Anderson 1896, vol. III, p. 1070]

before 1825 – see 1825

n.d. (probably late 1820s, 1830s; author of these reminiscences, John Eddy, was born 1819): “And what singing they did enjoy in those good old days, when a hundred voices were led by a bugle and a dozen other musical instruments!” [MA/Marlborough; Middleborough First Congregational Church 1895, p. 91]

1825 + before 1825 + after 1825: “I was born in the transition period when the dawn of modern ideas had so far advanced that one solitary bass-viol was allowed to dole out its lugubrious notes in support of the vocal utterances of the choir. This, as I remember, was at first played by Lucas Hotchkiss and subsequently by Ezra Pratt, when the flute played by Henry Judd had appeared as the second piece in the growing orchestra. Charles H. Collins also played the flute in the choir at a later date. Prior to the introduction of the bass-viol, the date of which I would fix at about 1825, the leader of the choir made use of a pitch-pipe for obtaining the key note of the tune. It is my impression that Levi Yale was the last leader under the pitch-pipe regime. The pitch-pipe was a small wooden box about six inches long by four inches wide and one inch thick, not unlike a cigar box, with a slide at one end on which were marked the letters of the musical staff. The slide was topped off with a whistle with which the key note was whistled according to the adjustment of the slide. Having sounded the whistle, the leader would bawl ‘faw’ on the same key and all the choir would join in the bawl and with the next breath commence singing the hymn.” [CT/Meriden; Meriden [ca. 1904], p. 88]

1825 – see 1743

1825 – see 1797, September

1825 – see 1812

1825 – see 1824

1825, April – see n.d. (1788-1821)

after 1825 – see 1825

ca. 1826 – see 1817

“In 1826, a society was formed and organized, for the promotion and practice of sacred music, which has since been greatly improved, and accompanied by an organ.” [CT/Norfolk; Roys 1847, p. 30]

1826 – see 1794

“About 1827, a few members of the society purchased by contribution, and placed in the meeting-house, a cheap church organ; which, in a few years, gave place to the one now [1860] in the church. This was the first church organ ever owned in town....” [MA/Leicester; Washburn 1860, p. 110]

1827 – see n.d. (late 18th c.)

1827 – see 1817

1827, December – see n.d. (probably ca. 1803-1810)

1828 – see 1743

1828 – see 1794

1828 – see n.d. (probably ca. 1803-1810)

1828-1830 – see 1800

1828-1838 – see n.d. (probably ca. 1803-1810)

1828 + 1867: “December 15, of this year [1828], the Parish voted that they ‘do give their consent that the proprietors of the organ may place the same in the meeting house of said Parish,’ and ‘that the rent arising from the Parish land, after paying for the bell, and to the amount of not exceeding \$100, be appropriated to the purchase of shares in the organ, providing every exertion is made to enlarge the present list of subscribers to said organ.’ This organ was made by Calvin Edwards, and was his first. In July, 1867, a new organ was purchased of E. & G. G. Hook of Boston, at a cost of \$2,622.88.” [ME/Gorham; McLellan 1903, p.174]

1829 + 1840s: “The singing seats, which had been moved as part of the rearrangement of the interior of the meetinghouse in 1829, were now in the gallery

at the back of the church, over the vestibule. Edwin B. Whitcomb, who joined the choir in 1842 at the age of fifteen, has left a description of the choir of that period. [new paragraph, indented] *It was then under the leadership of Mr. John Cushing; he sometimes played a clarinet but usually a violin. The violin in many instances was all we had, but a double bass viol was procured, and when we had both to give us the chord or pitch, we thought ourselves nicely fixed, as the two together could saw out the last line of the verse, and then we could come in on the next after a little rest. The singing seats were then on the easterly side of the church, and the congregation would rise up and turning their backs to the pulpit, would face the singers. The conductor perched up on a high box situated in the center of the singing seats and back one row from the front, and with his bow on the strings and after looking right and left to see that everyone was ready, would draw his bow vigorously several times across the strings. . . .* [p. 106] *Later on, as funds grew more plenty, a flute was purchased. [punctuation sic] and I do not remember that anyone played it except Mr. Seth Dunbar. I remember that he always blew a smooth flowing tone and never brought the flute into prominence.* [new paragraph, not indented] Mr. Whitcomb writes with great respect of several South Hingham musicians of this period. One was Joshua Jacob, 'celebrated in this and all the neighboring towns as being "immense" on the clarinet.' He could also play the violin and the bass viol, and 'had a perfect ear and detected the least "out of tune" in instrument or voice; and when pianos were introduced, he was the only one employed to keep them in tune.'" [MA/South Hingham; Robinson 1980, pp. 105-106]

1829 – see 1794

n.d. + 1829, December + 1839-1840: "Soon [after what?] certain musical instrume[n]ts, notably the bass viol, made their appearance with the choir. The purchase of such an instrument was the object of a subscription to raise seventy dollars circulated among church goers in December 1829. Nathan Bassett received \$25.50 for playing the bass viol in 1839-40, and together with Eliphalet Briggs was teacher of singing schools in this period." [NH/Keene; Proper 1973, p. 41]

ca. 1830 + ca. 1898: "Of melodeons, organs and pianos in town [at the time of writing, ca. 1898], there are a large number, probably 100. The first piano in town was owned by Miss Ann, daughter of Esq. David Sheldon; time, about 1830. Melodeons are no longer purchased; organs hold their own fairly well, though upright pianos are the favorite." [VT/Rupert; Hibbard 1899, p. 66]

n.d. (1830s): "Whereas the appropriation (sic) [of "The Dudley Fund, 1814, established by the Minister and deacons for the purpose of promoting sacred music from a legacy bequeathed to the church by the will of Miss Abigail Dudley"] has become disagreeable to the religious society for whose benefit it was designed...the undersigned...do agree to alter and change the appropriation (to) until the principal shall amount to Two Hundred Twenty Dollars, and that thence forward the interest shall be annually applied to the purchase and repairs of musical instruments (and) to be used by the singing choir of this society [are last 2 words in parentheses,

presumably added by Billings, actually misleading?].” [MA/Concord; Billings 1985, pp. 180-181]

n.d. (probably 1830s): “After the church was finished, the choir filled up, and the orchestra was enlarged. A notable period of this musical history was when Signor [Paul Louis] Ostinelli became connected with us. He was the father of our American *prima donna*, Madam [Eliza] Biscaccianti, and had been leader of the orchestra of the old Tremont Theatre, afterwards Tremont Temple, Boston, before coming to Lowell. He joined the orchestra of this church, and, for the valuable aid thus rendered, he with a few others received pay, though it was not the usual custom. Our music, for a time, had more than a local fame, and the rendering of a hymn, such as ‘Before Jehovah’s Awful Throne,’ to the sublime music of ‘Denmark,’ under the eloquent guidance of Ostinelli’s violin, had an effect, the very remembrance of which, though at this distant day, is thrilling.” [MA/Lowell; Greene 1881, p. 242]

1830s-1860s: “[smaller type:] ‘... Singing-school was in the vestry downstairs but before the grand new organ came they had fiddles and a bass-viol upstairs for Meeting. ...’ [regular type:] ... [new paragraph] The great bass violist was old Cap’n Asa Kent who from the 1830s to the 1860s led the choristers in the East Parish during the services—surely a far sweeter donation than that of the trumpet which followed.” [NH/Alstead; Rawson 1942, p. 259]

n.d. (1830s? pre-1837) – see n.d. (probably 1760s and 1770s)

“...in 1830 a majority of the United Church rose in opposition to the organ interludes and voted that ‘the symphonies be suspended for the ensuing year.’ The order had as little effect as the pope’s bull against the comet, and at the next annual meeting the church only ventured humbly to suggest that ‘the symphonies be shortened.’” [CT/New Haven; Blake 1898, p. 111]

1830 + 1864 + 1873: “In 1830 an organ was purchased of John Prentiss, Esq., and Mrs. Prentiss acted as organist many years. [new paragraph] Aaron Lawrence, then a young man, aided largely in this part of the Sunday services in the church. After Mrs. Prentiss left town he acted as organist, and as his means increased he spared neither time nor money to keep the peace among the singers and afford them all needful instruction and help in their performances. In 1864 a new organ was purchased of the Messrs. Hook of Boston at an expense of \$1,000, one half of which was contributed by Mr. Lawrence. During this time Mr. Elbridge Hardy acted as chorister, assisted a portion of the time by Mr. Benjamin Kendrick and his family. In 1873 a new organ, built by G. H. Ryder, of Boston, was purchased....” [NH/Amherst; Secomb 1883, p. 317]

n.d. (ca. 1831): “While the choir is drawn up before us, we must not forget its supports, nor fail to mention, altering a little the words of Scripture, that as well the players on instruments as the singers were there; organs...were not in general use. The composition of orchestras, too, was somewhat different from that now in vogue.

That important instrument, the cornet, was unknown to us. Key-bugles and trumpets came nearest to it, but these were not held admissible for church music. The orchestra for this purpose was made up of violins, violas, violoncellos, contrabassos, flutes, clarinets, trombones, and horns." [Does this writer, Mr. E. G. Richardson of Lowell, the Eliot church's first organist, really know what he's talking about, when it comes to the church's gallery orchestra?] [MA/Lowell; Greene 1881, p. 240]

"In 1831, June 25, the [Freewill Baptist] church voted to use a bass-viol with their singing." [ME/Brunswick; Wheeler 1878, p. 389]

1831-1838 – see 1817

"In 1832, through the efforts of Ezra Stiles, an organ was purchased [for St. John's Episcopal church], at a cost of \$105. It came originally from Wallingford [CT]. Captain David Cook brought it from England, and in 1762 it was set up in St. Paul's church. At this time it was a plain wooden box, containing pipes, bellows, air chamber and a spiked cylinder. Attached to this cylinder was a crank which, when turned, operated on certain pipes and produced music. It was historic, too, in that it was the second instrument of its kind brought into the state, the first being set up in Stratford, 1756. A few years before it came to North Haven a bank of keys was substituted for the cylinder, and it was otherwise improved. [new paragraph] Such was the first organ set up in the old church of 1760, and Ezra Stiles was its first organist. When the present church was built it was placed in the alcove of the gallery." [CT/North Haven; Thorpe 1892, p. 380]

n.d. (probably 1832) + 1832-1842 + 1833: "The first organ introduced into this church [church construction completed 1831] was a small one of three stops, found in Lowell. It was hired, and used only a few months. It was succeeded by one built for this church in 1833, at a cost of \$1,200. ... The first organist was he who presents these reminiscences [E. G. Richardson]. He continued in this office from 1832 to 1842." [MA/Lowell; Greene 1881, p. 243]

1832 – see 1743

1832-1842 – see n.d. (probably 1832)

1833 – see 1743

1833 – see n.d. (probably 1832)

mid-19th c. – see n.d. (probably late 18th c., early 19th c.)

probably mid-19th c. – see n.d. (later than 1821; probably mid-19th c.)

mid- or late 19th c. – see early 19th c.

1834: "Instrumental music was another new 'contraption' which had to endure the objections of the older generation. [note slant towards younger generation + new developments; it's not "the older generation had to endure yet another new 'contraption'..."] In 1834 a bass viol was introduced, probably to supplement other instruments already beginning to be used." [ME/York; Banks 1935, vol. II, p. 182]

n.d. (1834? and later) – see n.d. (1791 and later)

n.d. (probably late 1830s, 1840s): "During Alfred Pa'tridge's young manhood [Partridge born 1817] he kept singing-school in some town every evening except Sundays and Wednesday—prayer-meeting night—and yet folks used to say, 'Alfred, he spoils all the rest of the choir with his tremolo.' His friend Joseph Wood assisted him by holding the tuning fork and finding the key for the class. 'Joseph was good at bitin' the tunin' fork between his teeth.' 'Ting,' would go the little instrument with its clear bell-like note and the singing-school was off on its weekly flights of glory." [NH/Alstead; Rawson 1942, p. 258]

1835: "It was during Mr. Morgan's rectorship [at St. John's Parish], December 10, 1835, that a committee was appointed to purchase an organ and make the necessary alterations in the galleries for its reception. This was the first church organ in Waterbury, and it was for many years the only one. The organist was St. John Rowley, and Englishman employed in Beecher's woollen mill." [CT/Waterbury; Anderson 1896, vol. III, p. 647]

1835 – see 1800

1835 – see 1816

ca. 1836: "So long as we sing, let us be moving, he ["Mr. Bingham, of Claremont [N. H.], singing master] might say, and therefore while he attended, as a teacher should, to the more delicate parts and the softer touches that happened to occur in a piece of music, to make sure that his pupils executed them with proper attention to the sentiment, it was delightful to see him straighten up, when there was a change from slow to swift and from soft to loud, as with a sharp scrape of his viol he sounded the onward note to the school." [VT/Woodstock; Dana 1889, p. 229]

1836: "The first pipe organ in Waterbury was used about 1836 in St. John's Episcopal church.... It was a small instrument, and when the stone church was consecrated in 1848, was sold to the Episcopal parish in Naugatuck." [CT/Waterbury; Anderson 1896, vol. III, p. 1064]

1836 – see n.d. (no earlier than 1783)

ca. 1837: "An event of great interest to those immediately concerned, and many others, was the introduction of the first piano into the town, about the year 1837.

Rarely has there been such curiosity awakened among the people and such eager desire for its gratification, as the advent of this wonderful instrument occasioned, and great numbers came from all directions to see it and to hear the enchanting strains that, under the skilful touch of its mistress, Miss Maria Whitman, it could be made to produce. It was from the manufactory of Woodward & Brown, Boston...." [MA/Westminster; Heywood 1893, p. 466]

1837 – see 1801, 29 January

ca. 1838 – see 1806

1838 – see 1743

1838 – see n.d. (no earlier than 1783)

1838, June + 1841, July, 22 November + 1852-1855 + 1863: "In Ralph Waldo Emerson's Journal for June 1838 we find the following form of instrumental accompaniment documented: [indented, smaller type:] ...all the choir beside stay fast by their leader and the bass-viol... [not indented, regular type:] As Emerson had moved to Concord by this time, we may safely assume that he was talking about the Concord church, which he attended regularly. Apparently the choir had a director by then (called 'teacher' in most references). Moreover, they were accom- [p. 185] panied by a *bass-viol*. This was by now a commonly accepted form of accompaniment, often termed 'the Lord's Fiddle,' introduced at the turn of the century by William Billings. ... Then, a mere three years after the Emerson journal entry cited above, one of the first entries in the Abigail Dudley Singing Fund book [see FINANCIAL SUPPORT, 1814 + 1832 + 1839 + 1925] records: [indented, smaller type:] July 1841 Paid the above interest to Mr. Farrar for the use of his organ, per order E. Wood, 13.20. [not indented, regular type:] The lack of fanfare for this momentous event suggests that this was a modest reed organ, or 'melodeon.' There is no record of paying a boy for 'blowing the organ' until 1863. But from 1841 on, we had an organ, and presumably an organist (only 129 years after the first organ in King's Chapel!). ... [new paragraph] A careful search of the church records at the time of the 1841 renovation has yielded nothing about any other organ, beyond the rental of Mr. Farrar's instrument. And yet Douglas Baker, our present sexton and curator, came upon an ancient bill of sale in a box at the Concord Library recently, which changed the whole picture. It reads: [indented, smaller type:] Nov. 22, 1841 / Daniel Shattuck[,] Elijah Wood[,] Andrews Edwards[,] a Com[mittee] of the 1st Church in Concord for the purchase of the Organ / Bt. of Jonas P. Whitney / An organ for said Parish / warranted_____ \$1050.00... [p. 186; not indented, regular type:] And in the Town Meeting records, Volume 8, p. 208, we find: [indented, smaller type:] [July 1841] Resolved, That it is expedient to procure an organ to be placed in the church which the first parish are now erecting. Resolved that a sum not exceeding one thousand dollars be raised by a loan, to be repaid by annual installments of \$100. ... [new paragraph] In Barbara Owen's book *The Organ in New England* we learn that Jonas Prescott Whitney was born in Ashby in 1793

and died in Fitchburg in 1879. He built his first organ, a chamber organ, in Ashby in 1841! Thus we may conclude that our First Parish organ was only Opus 2 or 3 at most. Whitney organs have never been known to be larger than one manual, and this being an early endeavor, it probably had no pedals and was very small. ... [new paragraph] The first organist whom we can identify by name is a 'Miss Ball' in 1852, where the Town Report records '\$40 organist' and in 1853, 'organist, Miss Ball.' It is possible that she was the daughter of Deacon Ball, who is noted as taking charge of music funds at the time. The annual music budget in 1855 was \$100—the organist's annual salary. By this time, Puritan prejudice against the 'papist' and 'diabolical' organ had disappeared. ..." [p. 187: "Miss A. Ball, organist" is paid \$100 by the Church in 1863] [MA/Concord; Billings 1985, pp. 184-186, 187]

1838, 25 June, November: "In 1838, June 25th, again the choir was heard from, and they were given permission to be a 'Singing Society' by themselves, apart from the parish or church. The parish voted them 'whatever pecuniary aid they needed.' In accordance with this permission, they came to a parish meeting in November of the same year, and asked for a 'Bass Viol.' This was bought [p. 46] (as one stated in meeting), by the parish, and was recorded as belonging to the parish; probably because all instruments for music used in public worship were considered sacred and should not be used for frivolous purposes. This was, undoubtedly, the first musical instrument owned by the parish." [MA/Byfield; Dummer 1888, pp. 45-46]

1838-ca. 1847 – see n.d. (probably ca. 1803-1810)

1839: "Miss Sarah Hale wrote to her sister Annette in 1839, 'Perhaps you [p. 225] would like to know that we have very good music in the meeting-house since Mr. Taylor introduced a double bass-viol. Mr. T. is a great favorite.' The Mr. Taylor was Mr. Nat. Taylor.... He was a gifted singer and player, and his large stature seemed to add something to the deep notes of his voice and instrument. A pipe organ to-day does not make the impression upon a congregation which that double bass-viol did when Nat. Taylor touched the strings." [MA/Byfield (Byfield Parish of Newbury); Ewell 1904, pp. 224-225]

1839 – see 1743

1839-1840 – see 1829, December

ca. 1840 + "several years before 1850" + 1850 + 1850-ca. 1855 + 1857 + 1870 + 1895: "The first mention of a musical instrument is under date March 11, 1850, when Mr. Artemas Knowlton was given thanks 'for his constant and very skillful performance in making music on the double bass in the choir of the Unitarian society during the past year.' This 'double bass' was part of an instrumental orchestra, which had been in use for several years before 1850 and continued to be used for some four or five years later. It was not only a supplement to the singing, but also to the reed instrument called 'the seraphine.' [seraphine: a small reed organ; see <https://www.metmuseum.org/art/collection/search/502326>] The

advent of this 'seraphine' is not dated, but it is known to have been presented to the parish by Messrs. Otis Hayden and Abraham Skinner near 1840 at a cost of \$150. In April 1857 these same gentlemen presented the society with a pipe organ costing \$850. They also gave on March 17th, 1870, a Mason & Hamlin organ for the use of the Sunday school, the choir for their rehearsals and for social purposes. This instrument being damaged by fire, it was replaced by the piano now in the vestry of the church, purchased by the parish. [new paragraph] The last instrument put into the church was our present pipe organ, used for the first time in public worship April 5th, 1895." [MA/Brookfield; Anniversary Exercises 1905, p. 17]

1840s – see 1829

n.d. (probably 1840s and 1850s, to 1856) – see n.d. (between 1788 and ca. 1810)

"On May 16, 1840, a motion was made in parish meeting to pay the organist fifty dollars. This motion produced an animated discussion. One individual remarked, 'I don't wish to wound the feelings of any one. I have felt very unpleasant ever since the [p. 373] organ came into the meeting-house [in 1835]. It is not acceptable to God. It is very offensive. It begins to make a noise after the hymn is read, --before they begin to sing. It has a very *immoral tendency*. It keeps our minds from other things.' No objection to the motion was made by any one else, and the amount was therefore voted." [ME/Brunswick; Wheeler 1878, pp. 372-373]

1840 + 1841, November + 1842, March: "The church choir about this time (1840) was said by the ministers who exchanged with Dr. [Joseph] Allen, to be the best choir in the county. It was composed as follows: Thaddeus Mason (who from all accounts had a magnificent tenor voice), was leader. Martin Stowe played the clarionet; H. R. Phelps, the trombone; Anson Rice, the violoncello; and Munroe Mason and Joseph Addison Allen, the violins. ... [p. 124, new paragraph] 'At a parish meeting in November, 1841, a committee was appointed to investigate the musical instruments. This committee reported in March, 1842, that the double bass viol was in good condition, in the Meeting-house; the clarionet in good condition in the hands of M. L. Stowe; the bass viol was in the hands of Anson Rice who declined purchasing it, or giving it up, and who said that he did not know but that he could hold it by possession. The parish seems to have acted very wisely on this report; for instead of sending a sheriff to Mr. Rice and demanding the bass viol, it voted "to choose a committee to request Anson Rice to return to the society and play as heretofore for said society upon the bass viol."["]" [MA/Northborough; Kent 1921, p. 122]

after 1840 – see 1770, 22 August

1841 – see n.d. (probably 1760s and 1770s)

1841 – see 1770, 22 August

1841 – see n.d. (ca. 1805)

1841, July, 22 November – see 1838, June

1841, November – see 1840

n.d. (no earlier than 1841) – see n.d. (no earlier than 1783)

1842 – see 1787, 24 April

1842 – see n.d. (“first half of the nineteenth century”)

1842, March – see 1840

n.d. (probably 1840s, after 1842): “The interest in church music continued unabated during the later years of occupancy of the old North Church, and when the new church was occupied in 1842, the choir filled the greater part of the gallery, which was finished for their accommodation. To this church then came the choir, bringing with them the ancient viols, soon to be sacrificed at the shrine of the new organ, for we find upon the first subscription paper for the organ, the following item: ‘Proceeds of the sale of viols, \$35.’” [NH/Concord; Carter 1881, p. 321]

ca. 1844-1850 – see n.d. (probably 1760s and 1770s)

1844 + 1867: “The violin and bass viol, which were then [1844] in use, gave place later to the harmonium...which was used until our organ was introduced.... [p. 52:] In 1867...a pipe organ built by Johnson of Westfield was placed in the church....” [CT/East Hartford; East Hartford 1902, pp. 51-52]

n.d. (late 1840s-1902): “...the organ had already been introduced in the gallery over the vestibule during Dr. Childs’ pastorate, and was removed to its present position when the chapel was built, while Mr. Edward Anderson was pastor. Our present organist, Mr. Gibson, was its first regular organist remaining at that time for seventeen years.” [CT/Norwalk; [Weed] [1902], p. 42]

ca. 1845 – see n.d. (probably late 18th c., early 19th c.)

n.d. (before ca. 1846?) + n.d. (ca. 1846?): “Until an organ was bought, about eight years later [i.e., 8 years after renovation of church interior in 1838?], instrumental music was supplied by Messrs. Kinsley Hall, John C. Gerrish and others.” [NH/Exeter; Perry 1898, p. 109]

n.d. (ca. 1846?) – see n.d. (before ca. 1846?)

1848 – see 1807

1849: "The first piano in South Hingham, as far as Mr. [Edwin B.] Whitcomb [b. ca. 1827] could recollect, was brought from Boston by Charles W. Cushing [in 1849; see p. 107 here, lines 7-8], when he moved into his 'new House' (748 Main Street). 'It was looked upon as a marvel in its day, and people who could get a chance to hear it felt as though they had seen a rare sight and heard a most wonderful harmony.' Rarer still, he added, were persons who could play it, except Mrs. Cushing, who had taken some lessons in Boston." [MA/South Hingham; Robinson 1980, p. 106]

1849 – see n.d. (1788-1821)

"several years before 1850" – see ca. 1840

ca. 1850: "About 1850 the first melodeon was rented, and used in the church and in 1859 the Society's Committee was instructed 'to purchase the instrument if they thought best.'" [CT/Meriden; Meriden [ca. 1904], p. 85]

ca. 1850: "Some three years previous [to 1853] / THE FIRST ORGAN / Was set up in the [Congregational] church. It was built by one Whittaker, and cost not far from \$500. It is now [1892] in use in the Congregational church at Bethlehem, Conn." [CT/North Haven; Thorpe 1892, p. 291]

ca. 1850 – see 1806

1850 – see n.d. (probably 1760s and 1770s)

1850 – see n.d. (late 18th c.)

1850 – see n.d. (1788-1821)

1850 – see ca. 1840

1850-ca. 1855 – see ca. 1840

1850 + 1870 + 1871 + 1875: "And now the days of the pitch-pipe are over; the bass viol and the violin are [p. 270] unheard in the choirs; the bassoons are hoarse with age, and the sacred use of the trombone and the post-horn is counted with the customs of other days. The innovations of the new years have driven them from their accustomed places in the choirs, but not from the memory of those who were accustomed to hear them lead the voices in sacred song. While any of that generation remain, these ancient instruments and the tunes of their times will never be forgotten. ... [p. 271] ... [new paragraph] In 1850, a small reed organ was procured. In its best days it could a little more than fill with sound the roomy case in which it was enclosed. It was tenderly borne with for several years after its natural powers had much abated. For some time the question of a better instrument was being considered, and about three hundred dollars was raised for that purpose. In 1870, the effort was renewed with much earnestness. ... [new paragraph] This

effort was efficiently aided by Rev. Dennis Powers, the acting pastor, who ever took a lively interest in all matters of progress and laudable enterprise. To him and [p. 272] to his judicious and untiring efforts the society is much indebted, in the procurement of an elegant organ.... Under these favoring auspices a sum of money was soon pledged, which encouraged the members of the organization to contract for a superior pipe organ. The instrument is from the manufactory of Mr. George Stevens, of Cambridge [Mass.], and was placed in position in the autumn of 1871. It contains fifteen hundred pipes, and is of excellent tone. The cost was about \$2,500. For labor in the collections, and for generous subscriptions, both by residents of this town and others from abroad, many are deserving especial commendation.” [NH/Rindge; Stearns 1875, pp. 269-270, 271-272]

before 1851: “Before the introduction of the organ (in 1851), we had, for an accompaniment to the voices of the choir, a bass-viol, a violin, a clarionet, and occasionally other instruments of music.” [MA/Northborough; Allen 1880, p. 27 (7th numbering)]

before 1851 – see 1790

1851, 5-6 November: “The organ, built by Stevens of East Cambridge, was introduced into the church, Nov. 5 and 6, 1851. It cost eight hundred dollars. On this occasion, I preached a sermon on the first verse of the hundred and fiftieth Psalm.” [MA/Northborough; Allen 1880, p. 27 (7th numbering)]

1852-1855 – see 1838, June

1853 – see 1816

before 1854 – see n.d. (probably late 18th c., early 19th c.)

n.d. (probably before 1854) + 1854 + 1867: “When it was the fashion to accompany the choir-singing with varied instrumental music, James Henry Brown and T. J. Morgan played the violin; Marquis Converse and P. W. Paige, the bass viol; Alvan Bacon, afterwards John W. Morgan, the double bass; C. C. Warren and George A. Converse, the flute; Henry Converse and **Paleman Moon**, the clarionet; H. D. Griggs, the bassoon. In 1854, a cabinet organ was first purchased, which was replaced by a better instrument in 1867, given by Hon. John Wyles.” [MA/Brimfield; Hyde 1879, p. 129]

1854 – see n.d. (probably before 1854)

1855 – see n.d. (probably 1760s and 1770s)

probably before 1856: “...few who remember those days will ever forget their [i.e., the Center Church choir’s] impressive rendering of Dr. Watts’ beautiful Psalm, beginning, [4 lines of indented text:] Let all the heathen writers join / To make a

perfect book; / Great God! when once compared with thine / How mean their writings look! [end of indented text; p. 112; new paragraph:] The first two lines were given with a bold self-confident air, reflecting the vainglory of the heathen writers, and their dismal failure was expressed by a derisive tone, followed by a snort of the trombone, highly expressive of contempt." [CT/New Haven; Blake 1898, pp. 111-112]

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

1856-1879: "The first organ bought by the [First] church was built by R. M. Ferris & Co. of New York...for Mr. Cady, of the celebrated music house of Root & Cady, Chicago. This gentleman bought the instrument for his son, J. C. Cady. Then residing in Hartford...and upon his removal from that city, sold it to the First society, early in 1862. [footnote:] It was preceded in the church by a melodeon, as appears from the following minute in the society records for May 5, 1856: 'Voted that we allow a melodeon to be put in the church, and authorize the society's committee to circulate subscriptions for the same.' [end footnote; back to text] It [the first organ] was an instrument of very sweet tone, having about [p. 1064] twenty speaking stops, and for the audience-room was amply powerful. Upon the completion of the present church, it was sold to the Main street Baptist church in Meriden. The organ now in use was built by Steer & Turner in 1875...." [CT/Waterbury; Anderson 1896, vol. III, pp. 1063-1064]

1857 – see n.d. (between 1788 and ca. 1810)

1857 – see ca. 1840

ca. 1860: "A fine pipe organ costing \$1,500 built by the famous firm of E. & G. G. Hook of Boston was installed in the rear gallery of the enlarged sanctuary. This instrument, 'of superior workmanship, well befitting the large and elegant audience room,' was the first known pipe organ used by the Congregationalists in Keene and it banished the miscellaneous musicians and 'fiddlers' from the choir. An exhibition of the new instrument was held on the day before re-dedication of the church...with a guest organist from Boston." [NH/Keene; Proper 1973, p. 102]

ca. 1860 – see n.d. ("first half of the nineteenth century")

"soon" after ca. 1860 – see n.d. ("first half of the nineteenth century")

1861: "An organ was purchased in 1861 with money raised by a voluntary subscription among the ladies of the church and by an appropriation from the society." [CT/Farmington; Bickford 1982, p. 285]

1861-1862 + 1873 + 1874-1876 + 1882: "In 1861-2 Uri W. Hart was employed as organist and leader of music [in the Congregational church] at \$100 per year.... [p. 292, new paragraph] In 1873 Uri W. Hart was again employed as organist and leader, this time at a salary of \$380. In 1874-5-6 he was paid \$400 yearly. This was the highest figure ever expended for music. Mr. Hart remained until 1882, though at a reduced compensation in the last years of his term." [CT/North Haven; Thorpe 1892, pp. 291-292]

1862: "In 1862, at a special meeting it was voted that this Society will permit an organ to be placed in the church, provided that it be done without expense to the Society." [CT/Meriden; Meriden [ca. 1904], p. 85]

1862: "Besides starting a village Band [in Fryeburg], John W. Odlin [of Concord, N.H.; talented musician, experienced bandsman (played in Gilmore's band); had relatives in Fryeburg—see p. 203] helped the people of the Congregational Church to select an organ—the first in the town. Since its installation in 1862 it has been in constant use at the services of the church and in concerts." [ME/Fryeburg; Barrows 1938, p. 204]

1863 – see 1838, June

1864 – see 1830

1866, 12 December + 1867: "An organ, built by E. & G. G. Hook[,] was added to the church in 1867, at a cost of \$2,600 for the organ, and \$321 for fixtures for the same,—total, \$2,921. The funds for the same were raised as follows: 1st, by a levee, Dec. 12, 1866, from which was realized \$455; 2d, \$1,040 received from former residents and members of the society, who had removed from town; 3d, \$1,344.50 from a subscription of the members of the society and others in town favorable to the enterprise; 4th, from an organ concert in dedication of the organ, \$60; and accrued interest on money received on deposit, \$30,—total \$2,929.50." [NH/Peterborough; Smith 1876, p. 95]

1867 – see n.d. (no earlier than 1783)

1867 – see 1828

1867 – see 1844

1867 – see n.d. (probably before 1854)

1867 – see 1866, 12 December

1870 – see ca. 1840

1870 – see 1850

“In 1871, the Society voted to consent ‘to the exchange of musical instruments [meaning organ will supplant bass viol et al.?]. Voted to have Isaiah Wheeler Agent to bring about such an exchange.’ The days of the double bass viol were over; the devil’s bagpipes had been accepted as part of Temple’s normal worship. An organ was purchased that year.” [NH/Temple; Temple 1976, p. 308]

1871 – see 1850

1872: “THE NEW ORGAN. / In 1872, in the enlarged [Congregational] church edifice, a new organ was set up, at a cost of \$2,444. This instrument was built by Steer & Turner, of Westfield, Mass. It contains 24 stops and 919 pipes.” [CT/North Haven; Thorpe 1892, p. 292]

ca. 1873 – see 1806

1873 – see 1830

1873 – see 1861-1862

1874 and after: “The organ [in the North Brookfield First Congregational Church] was made by E. & G. G. Hook and Hastings of Boston in 1874.” [MA/North Brookfield; Fiske notes]

1874-1876 – see 1861-1862

1875 – see 1850

1876 – see n.d. (“first half of the nineteenth century”)

1878 – see n.d. (pre-1823)

1879: “The organ bought in 1862 was used until 1879. When the church and Society occupied the present building, ...a new organ was purchased, Dr. G. H. Wilson and Mr. J. H. White, then organist, being appointed to look after it. That organ was used until 1899...” [CT/Meriden; Meriden [ca. 1904], p. 85]

1881, 8 August – see n.d. (late 18th c., early 19th c.)

1882 – see 1861-1862

n.d. (up to 1887) – see n.d. (1791 and later)

1895 – see ca. 1840

ca. 1898 – see ca. 1830