

## SINGING OUTSIDE OF CHURCH (SO)

n.d.: "One of the occasions of general work and fun which should not be overlooked was the 'raising.' ... They often sang at their work, some person being appointed to 'deacon off' the lines. When it was a church raising, this singing was an important part of the services, if such they may be called. They tell a story of Pierpont Edwards, the unsanctified relative of the saintly Jonathan Edwards, which shows that exuberant spirits in those days were not held as completely in check as is now popularly supposed. A certain country parish in Connecticut started to build a new church. The structure got as far as the roofing, when the money gave out and the work stopped. What was to have been [p. 530] a sanctuary stood some years in its bare framework, when finally it tumbled down. This was regarded as disgraceful and a new effort was put forth to build the meeting-house. Pierpont Edwards was appointed to 'deacon off' the hymn at the raising. They sang with a will the first two lines which he gave them: [indented:] Except the Lord doth build the house / The workmen toil in vain; [end indent] but they were somewhat startled when he gave them the next two lines: [indented:] Except the Lord doth shingle it, / 'Twill tumble down again. [end indent]" [CT/Waterbury; Anderson 1896, vol. I, pp. 529-530]

"In 1727, the pastor of this Hartford Church [the First Church], Rev. Timothy Woodbridge, preached a 'Singing Lecture' at East Hartford, in the pulpit of his nephew, Rev. Samuel Woodbridge. [footnote:] The lecture was delivered in accordance with the action of the North Association of the County of Hartford, at Windsor, June 6, 1727: 'This Association taking into Consideration the Case of Regular Singing are fully of Opinion that persons may well Improve their Time in taking pains to be Instructed in it as a means to bring persons Into the Love of that Excellent Improvement of their minds, and as a proper means to Introduce Singing of Psalms in Private Houses which thro want of Skill is too much neglected...'" [CT/Windsor; Walker 1884, p. 226 + n]

1727-1750: "Church music in the [Connecticut River] Valley felt the influence of Jonathan Edwards, the fervid preacher and profound thinker, who was pastor at Northampton from 1727 to 1750. The revivals in that town during his pastorate made a deep impression upon New England. The churches of the valley shared in the influences of this 'awakening.' Church music received an impetus at this time. A disposition 'to abound' in the 'divine exercise' of singing was manifest. Especially was this the case at Northampton. There the people sang with greater fervor than formerly in the public worship. They sang in private houses when a few met; they sang on the streets on their way to or from the religious services. There was criticism of the singing in private houses. Edwards himself complained of its 'mismanagement.' Psalm singing was a serious affair with the people of those days, and the singing at private houses was not always attended with that reverence and decorum that were deemed fitting to such a 'holy act.' It was feared that 'a mere nothing' would be made of the exercise if, while two or three were singing Psalms [sic] or hymns, others in the room continued their conversation or their work, paying no more regard to the sacred music than to 'a common song for amusement

and diversion.' ... The singing in the streets received more serious criticism. The practice was putting [p. 14] new wine into the old bottles of New England church customs; and some believed it should not be done. [new paragraph] Mr. Edwards found no valid objection to the innovation, but advised care in its introduction. 'I suppose,' he argued, 'none will condemn singing merely because it is performed in the open air; and if it may be performed by a company in the open air, doubtless they may do it moving as well as standing still.' In this, as in other matters pertaining to psalmody, Mr. Edwards was both prudent and progressive. He thought it requisite, however, where the introduction of this practice was desired, to gain 'the consent of the governing part of the worshipping societies.' The custom had possibilities of strife; its introduction might disturb 'the peace and union of such societies.' The cautious handling of this subject by this eminent divine shows how reverently the fathers regarded sacred music and how strong were their convictions concerning its proper exercise." [MA/Northampton; Burnham 1901, pp. 13-14]

1753, March: "The death of Mr. Moody [Reverend Joseph Moody, 1700-1753, Harvard 1718, known as "Handkerchief Moody" because of his habit of hiding his face behind a black veil in the throes of mental problems] was sudden and attended by some remarkable circumstances. He had, in early life, been a great singer, but after his indisposition [the mental stress which came upon him forcefully around 1738] he laid it wholly aside, and though at times he would lay his handkerchief aside and appeared cheerful, yet he would not sing. At length, one day, which he spent alone in his chamber, he was heard to break forth into singing, to the great astonishment of the Bragdon family. Almost the entire afternoon he was singing with great animation, the 17th hymn of 1st Book of Watts' Hymns: [indented:] 'Oh for an overcoming faith, / To cheer my dying hours.' [end of indentation; new paragraph] He did not come out of his chamber that night, and the next morning was found dead in his bed. Such was the end of this good man, as recorded by President Allen." [ME/York; Moody 1914, p. 228, also Ernst 1961, p. 130]

n.d. (ca. 1765): [Mrs. Philbrook, wife of the blacksmith, heard that her nearest neighbor, Mrs. Morrison, was ill. After supper, she decided to visit the sick lady, and headed off through the woods; night came on, a fog came up, and she became totally lost.] "She now made up her mind that she must here pass the night, notwithstanding her dread of wild beasts, which she heard prowling at no great distance around her. She dared not to sit down, or think of taking repose, lest she should become their prey. Having therefore found a short space, where she could walk back and forth, she determined to keep all harm at a distance by vocal prayer, and singing psalms and hymns, with which she had stored her mind. Thus early was this wilderness, in the midnight hour, made to resound with the praises of God, and thus was her soul sustained in the perils of darkness, while prayer and praise were made her defence!" [Her husband blew his horn repeatedly to let her know what direction home was in, and] "she arrived in season to eat a joyful [p. 74] breakfast with her husband, for which she had now a sharpened appetite." [NH/Gilmanton; Lancaster 1845, pp. 73-74]

1766: "*April 11, Fri.* Mr. Balch's lecture [Rev. Thomas Balch was pastor of South Church in Dedham, Mass., and would shortly become Manasseh Cutler's father-in-law]. ... Mr. Townshend preached a very ingenious sermon. After lecture, the singers came into Mr. Balch's, and sang very well." [MA/Dedham; Cutler 1888, vol. I, p. 14]

1766: "*September 7.* This day appointed to celebrate the marriage ceremony between myself and Miss Mary Balch. ... A handsome supper was prepared. At 7 o'clock P. M. Rev. Mr. [Thomas] Balch [Mary's father] performed the ceremony; after which a Psalm, applicable, was sung, supper served, and the evening spent in a very agreeable manner." [MA/Dedham; Cutler 1888, vol. I, p. 18]

1767: [part of a description of a religious revival in Boothbay:] "The following extract from a testimonial left by the session of the Church on their records concerning this season of refreshing will best exhibit the character of the work.... [new paragraph; p. 139] ... The intermission sessions on the Sabbath were then taken up entirely in the works of piety; some would repair wherever they saw any person that was deemed an experienced christian (all of whom we found greatly quickened at that time) to lay their cases open to him; some to the Minister, some to secret prayer, and great companies would retire to the woods to sing hymns of praise; so that one might almost all the time hear the wilderness singing hosannas. ... [p. 141] Signed, *JOHN MURRAY*, Pastor. [followed by names of 4 Ruling Elders + 3 Deacons] [ME/Boothbay; Greenleaf 1821, pp. 138-141]

"1767.—About this time a 'Young Men's Christian Association' was formed, probably the first in the town. As such societies are popular at the present time, perhaps it would be interesting to see the constitution of one formed a century ago: -- [new paragraph, smaller type:] 'We, whose names are hereunto subscribed,...would therefore enter into those measures, whereby we may promote the honor of God and our own mutual edification, and since in the duties of prayer, reading the Word of God, meditation and holy conversation, we are most likely to promote the glory of God, our own spiritual knowledge, faith and comfort, and put ourselves in the way of the divine blessing, we would set apart some time for the regular discharge of these duties...: In the first place we will meet together once a week on Sabbath evening in some convenient place, where we will spend an hour and a half or two hours in the following duties, in a regular manner:-- '1st. We will begin with prayer, in which we will take our turns in order from time to time. '2d. We will sing a psalm or hymn or some part of one. '3d. We will read a sermon or some other discourse of divine things. '4th. We will then one another of us take our turns in prayer, and then speedily conclude with singing. '5th. Having discharged our duties, we will all of us return to our several places of abode, endeavoring that the good that we may have obtained be in no danger of being lost by vain company or bad discourse. ... '11th. Considering how apt we are to forget this obligation, we resolve to read over this covenant with God and one another once a month. ...'" [MA/Reading; Eaton 1874, pp. 158-159]

n.d. (late 18<sup>th</sup>, early 19<sup>th</sup> c.): "Later, when village life was more possible, friends used to meet and spend the evening in singing rounds and glees and hymns that were well known. The fresh natural voices joined in melody, the pitch for the tune being obtained by a 'Tuning-fork,' as musical instruments were not common until the middle of the nineteenth century." [ME/Fryeburg; Barrows 1938, p. 68]

n.d. (late 18<sup>th</sup>, early 19<sup>th</sup> c.): "Fryeburg has always had appreciation of the best in Music, and [p. 203] its citizens have shown considerable musical ability. Before the introduction of the piano, vocal music was common, led by tuning-fork or pitch-pipe, and a usual form of entertainment among the young people was to sing glees, rounds and hymns, when a number were assembled." [ME/Fryeburg; Barrows 1938, pp. 202-203]

1770s?: "From time to time he [Rev. Philemon Robbins] had invited outside assistance, notably the evangelist Davenport, who was in ill repute with the conservatives for his extravagances. Yet, when Davenport began singing loudly, upon his way to the meeting, Mr. Robbins reproved him openly for unseemly conduct, he himself having small sympathy for excesses..." [CT/Branford; Simonds [1919], p. 88]

1770, 15 January: "I have for several years purposed to set up a monthly Meeting of my Chh. by themselves, to pray & sing together and to adapt a Discourse to believers advancing & improving in the religious Life. My Congreg<sup>n</sup>. consists of five hundred & fifty Souls Whites & seventy Blacks, Men Wom. & Children. But of these about fifty or 55 are Communicants. Last Ldsday I proposed it; and this Evening about twenty of the Brethren & Sisters met at my house for a religious Exercise & Conference which was carried on in this Manner. We begun with singing Watts Psalms standing; then I prayed & sat down; I then took the Bible & read I Cor. xiii, 13. & discoursed sitting; then prayed; then we had some Discourse...; then sung standing, & dismissed with a Blessing." [RI/Providence; Stiles/Dexter 1901, p. 33]

"[1772, February] 24. ... In the Evening a very full and serious Meeting of Negroes at my House, perhaps 80 or 90: I discoursed to them on Luke xiv, 16, 17, 18. ... They sang well. They appeared attentive and much affected; and after I had done, many of them came up to me and thanked me, as they said, for taking so much Care of their souls, and hoped they should remember my Counsels. There are six or [p. 214] seven Negroe Communicants in the Baptist Churches in Town, 4 or 5 in the Church of England, seven in my Church and six or seven in Mr. Hopkins' Church [?? Samuel Hopkins was pastor of Newport's First Congregational Church at this time]: perhaps 26, and not above 30 professors out of twelve hundred Negroes in Town." [RI/Providence; Stiles/Dexter 1901, pp. 213-214]

1774-1779: "In consequence of some domestic infelicity, Dr. John Herbert wandered here from the west in 1774. He was the first physician. He was a religious man and presided and exhorted in the public meetings. Possessing various accomplishments, he taught the children in the Penjejawock neighborhood in the common studies, and

in writing and singing. His professional services were often rendered without fee or reward. For five years, this good man devoted himself to the moral and intellectual improvement of the people until 1779, when his son traced him here, and took him home to die." [ME/Bangor; Bangor 1870, p. 36]

1775, 17 May: "News from the Army on Monday last—They are 12,000—have Ministers plenty... —have preaching not only in the Meet<sup>s</sup>houses but Fields—a general Seriousness & sense of religion, & much singing of Psalms & Anthems thro' the Army—especially Morn<sup>s</sup> and Eveng. Prayers—have above fourty Stockbridge [Mass.] Indians painted &c....." [RI?/town?; Stiles/Dexter 1901, p. 554]

1788, 1 May: "The following notice [in the *Cumberland Gazette*] of a spinning bee at Mrs. Deane's on the first of May, 1788, is a flattering memorial of the industry and skill of the females of our town at that period. [new paragraph] 'On the first instant, assembled at the house of the Rev. Samuel Deane of this town, more than one hundred of the [p. 781] fair sex, married and single ladies, most of whom were skilled in the important art of spinning. ... The majority of fair hands gave motion to not less than sixty wheels. Many were occupied in preparing the materials, beside those who attended to the entertainment of the rest, provision for which was mostly presented by the guests themselves, or sent in by other generous promoters of the exhibition, as were also the materials for the work. Near the close of the day, Mrs. Deane was presented by the company with two hundred and thirty-six seven [sic] knotted skeins of excellent cotton and linen yarn, the work of the day, excepting about a dozen skeins which some of the company brought in ready spun. Some had spun six, and many not less than five skeins apiece. To conclude and crown the day, a numerous band of the best singers attended in the evening, and performed an agreeable variety of excellent pieces in psalmody.'" [ME/Portland; Willis 1865, pp. 780-781]

1788: "*Thursday, Aug. 14.* This morning we went down to the Ohio River [Cutler is staying at or near Coxe's Fort, near Elizabeth, Pa. on the Ohio River], one-fourth of a mile, where we had the first sight of this beautiful river. ... In the afternoon went to the Fort.... ... It was proposed that a sermon should have been delivered, and the people were notified, but it rained in the afternoon, which prevented. The Yankee singers collected, and sang a number of tunes; we then attended prayers." [PA/Elizabeth (Coxe's Fort); Cutler 1888, vol. I, p. 408]

n.d. (probably ca. 1789-1814; Amos Kendall, the quoted author, born 1789, left New England for Kentucky 1814): "Mr. Kendall thus vividly describes the discipline of his father's [Deacon Zebedee Kendall's] family:-- [p. 223; new paragraph, smaller type:] 'Grace before and thanks after meat, and morning and evening prayers, with the reading of a chapter in the Bible and the singing of a hymn of [*recte on?*] Sunday, accompanied by the bass-viol, played by their eldest son while he was at home, constituted the regular religious exercises of the family. ... The evening [on Sundays] was spent in learning and reciting the Westminster Catechism, in reading religious books, and in practising sacred music. The whole family [10 children] could sing,

and when all were present, could carry all the four parts of ordinary tunes.”  
[MA/Dunstable; Nason 1877, pp. 222-223]

ca. 1790: “In the Stoughton Musical Society’s Centennial Collection, published in 1878, appears the following reminiscence: [new paragraph, smaller type:] ‘In the year 1790 or thereabouts,--so the tradition runneth,--the art of singing was so well developed in Stoughton that the singing in church attracted the attention of the ministers who indulged in the neighborly acts of exchanges. With the best intention to increase the efficiency of their own church service, these ministers reported that they heard better music at Stoughton than at any other place. Reports then took to themselves wings, as they do now, and they soon reached the good people of Dorchester, even to the singers of the old First Parish, from whose broad limits have sprung so many other churches to bless the land. These well-trained singers of the old town so near the “Bay,” from whose shores emanated then, as now from “the Hub,” excellence in art, grace in scholarship, and refinement in living, could ill brook the judgment that Dorchester did not wear the honors in the art of singing as in many other accomplishments. Confident in their ability, and ready to test it, they challenged the Stoughton singers to a trial. The challenge was accepted; a meeting arranged. It was held in a large hall in Dorchester, and, says the narrator, who was one of the singers, “the hall was filled with prominent singers far and near, including many notables from Boston.” The Dorchester contestants had a bass viol and female singers. The Stoughton party consisted of twenty selected male voices, without instruments, and led by Squire Elijah Dunbar, the President of the Stoughton Musical Society, who was not only one of the most accomplished singers of his day, but distinguished for his commanding presence and dignified bearing. The Dorchester party sang first an anthem recently published, executing it with grace and precision. The Stoughton party followed with Jacob French’s new anthem, “The Heavenly Vision,” rendered without book or notes. The applause was unbounded as they took their seats. Again the Dorchester choir sang [what piece? one wonders]; then to close the tournament, the Stoughton choir [*Centennial Collection*: “sang”] without book Handel’s grand Hallelujah chorus, recently published in this country by Isaiah Thomas [in *The Worcester Collection of Sacred Harmony. Part Third*, 1786]. The Dorchester singers acknowledged defeat, and confirmed [*Centennial Collection*: instead of “confirmed,” “endorsed the taste and”] judgment of the ministry. So endeth this incident of the olden time.” [MA/Canton; Huntoon 1893, p. 310]

n.d. (1790s): “The leader of this choir [Episcopal Society in Canaan Parish] was Mr. Reuben Allen who was also a leader of singing in social circles.” [CT/New Canaan; Canaan 1935, p. 233]

1796: “When Hallowell Academy gave a public exhibition, near the close of its first year, in 1796, Squire [Supply] Belcher was called from Farmington to conduct the music upon the occasion. In the language of *The Tocsin*, a paper then published at Hallowell, ‘the exercises were enlivened by vocal and instrumental music under the direction of Mr. Belcher, the “Handel of Maine.”’ The title of the ‘Handel of Maine’

had been earned by Mr. Belcher through the publication of his collection of music.” [ME/Hallowell; Butler 1885, p. 379]

between 1798 and 1817: “Bibles were far less common then than now. So far as I had opportunity to observe, they were not passed to the children and other members of the household in time of family prayer in the morning that each might read; neither, to my knowledge, was there any singing in connection with the season of family worship.” [CT/Derby; letter from Rev. Charles Nichols (b. 1798 in Derby; lived there until ca. 1817) “To My Dear Christian Brother, Rev. Mr. [J. Howe] Vorce,” written at CT/New Britain, 24 June 1876; quoted in Orcutt 1880, p. 298]

1799: “...so great was the spread of the doctrine [of universal salvation, at the core of Universalism] through this and the neighboring towns, that it was deemed advisable by the leaders of the movement in New England to hold the General Convention of the denomination for 1799 at Woodstock. Over this convention presided Hosea Ballou, already giving promise of the fame and influence he was destined to secure in the religious world. ... The meetings were held at the court-house. Elisha West, at that time the musical leader in these parts, conducted the singing at the head of an excellent choir. The principal discourse was delivered by Mr. Ballou, who took for his subject the parable of the rich man and Lazarus. Interest and curiosity brought large numbers of people to attend these meetings, and the spirit in which they were conducted gave considerable impulse to the new doctrine in this vicinity.” [VT/Woodstock; Dana 1889, p. 398]

between 1799 + 1806: “[Holland Weeks] was a school visitor, and tried to teach singing in the schools.” [CT/Waterbury; Anderson 1896, vol. I, p. 620; lots about Weeks on pp. 619-623]

n.d. (probably early 19<sup>th</sup> c.): “The singing-school was usually held in the court-house, sometimes in the bank building, was promptly attended, and its weekly meeting an occasion which was eagerly looked forward to by the young people, especially for its social as well as musical advantages. Frequently the rehearsals of the choir were held at the various houses of the singers, and were most enjoyable occasions. Concerts, or musical entertainments, were of rare occurrence, consequently, the weekly rehearsal, combining so much of recreation with musical instruction, was attended with an interest and promptness unknown to the ‘volunteer choir’ of the present day.” [NH/Concord; Carter 1881, p. 321]

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

ca. 1802: “At this time the trustees [of Fryeburg Academy, a secondary school founded 1792] voted, ‘That as the cultivation of Music has a direct tendency to

soften the ferocious passions, ameliorate the manners &c., instrumental and vocal music be attended to by those students who have talents and indication [*recte* inclination?] to improve therein.” [ME/Fryeburg; Barrows 1938, p. 126]

1805, 14 August: “Went to Mr. Walker’s ordination in South parish today. They judge that there were 2 or 3 thousand People there, had very good music.” [MA/Danversport; Putnam/Danvers 1916, p. 60]

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

1806, 26 June: “Sat out for Andover, parted from my native home reluctantly, arrived at 10 o’clock, put up first at Mr. Stephens & then removed my trunk to Deac. Adams, as my comrade Philemon boarded there, and at a less price than what Mr. Stephens asked. Went to school [Andover Academy] afternoon, enjoyed myself with singing psalm tunes with Mr. Ingols & our landlord.” [MA/Andover; Putnam/Danvers 1916, p. 72] [note: an “Ingols” in Andover; possibly a relative of Jeremiah?]

1807, 10 February: “I happened to be at Mr. Nath. Pierce’s last evening, where I was agreeably entertained. There was a large assembly of singers & an elegant supper.” [MA/Danversport; Putnam/Danvers 1917, p. 55]

1815, 13 February: “We also learn from one of Mr. [p. 45] D[aniel] T. V. Huntoon’s papers that when the news of peace [end of the War of 1812] reached Canton on the 13th of Feb., 1815, ‘the occasion was celebrated by an old-fashioned “sing” at the house of Samuel Carroll, known as Carroll’s Tavern, and the timbers shook with the ancient melody.’” [MA/Canton; Standish 1929, pp. 44-45]

1819, 6 December + 1821, 10 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, Edmund M. Richards was chosen Clerk, Capt. J. Fales, J. Chickering Esq., Wm. Fairbanks, Capt. P. Bingham and I. Whiting were chosen choristers for the ensuing year. J. Guild, P. Howard and J. Chickering Esq. were requested to play on the viol. An invitation was received from the Abbey or opposition singers [← meaning ?] to join them in learning pieces for the dedication of their meeting house; when it was voted that the singers act according to the dictates of their conscience with regard to singing in the new meeting house at the dedication.’ The singers of the First Parish assembled several times afterwards at the Tavern. ... [p. 39] The first reference to the Tavern



under the sole management of Gragg is found in Mann's *Diary* under date of December 10, 1821: 'Chorister Meeting. Annual meeting of the singers of the First Church and Parish, at Gragg's Hotel this evening. . . . The meeting closed according to ancient custom by singing Old Hundred!'" [MA/Dedham; Austin 1912, pp. 30, 39]

1820 + 1828 + 1835: "The voluntary societies among the students [at the Bangor Theological Seminary] for intellectual, social and religious purposes have been various, some fairly permanent, others quite ephemeral. It has already been noted that in the By-laws of 1820 [four years after the Seminary's founding], under the heading 'Duties of Students,' it was made 'the duty of every student, to whom God has given suitable talents, to improve in the art of singing.' In the revision of the By-laws of 1828 this provision was expanded to read as follows: [new paragraph, smaller type:] 'Every student whose voice and health will permit shall devote so much time to the study and practise of sacred music, as will enable him with understanding and spirit to assist in performing this important part of public devotion.' [p. 365, new paragraph, regular type:] This paragraph was repeated word for word in the revision of the By-laws made in 1835, but was omitted from the revision of 1854, and has not since appeared. So far as there is evidence, the Trustees did not make any provision for the systematic cultivation of vocal music among the students in pursuance of this regulation. In 1835 there was a society among the students known as the Mozart Sodality, which appealed to the Trustees to make an arrangement by which 'not only an opportunity can be given but that it shall become the duty of each member of the Seminary preparing for the ministry to make himself acquainted with the science of music and the application of its principles to Church Psalmody.' The appeal is urged because of the neglected and debased but important place of music in religious worship, the appellants declaring 'that to a great extent church psalmody is performed in such a manner and under such circumstances, that it had better be entirely excluded from the House of God, that its sole object is entirely defeated, that it becomes nothing but solemn mockery in His sight who looketh on the heart.' The appeal is also urged on the grounds that such instruction would be a means of increasing the already high reputation of the Seminary, and is already provided in some of the other Seminaries. As already indicated, no action is known to have been taken by the Trustees, even after this appeal. It is possible that this student musical organization was a branch of the Bangor Mozart Society, which was in existence as early as 1827. The Mozart Sodality showed its faith by its works by furnishing the music for the Seminary's Anniversary in 1835 and 1836, and perhaps in succeeding years, though this is not clear." [ME/Bangor; Clark 1916, pp. 364-365]

1824 or 1825: "The first concert ever heard in Waterbury was given under the direction of Mr. [Elam] Ives by his pupils at the close of his engagement [as singing master]... 'Singing exhibitions' were occasionally given, but a musical concert—who ever heard of such a thing? The concert of Mr. Ives was given in the old Congregational church (now Gothic hall) and passed off with much *éclat*." [CT/Waterbury; Anderson 1896, vol. III, p. 1070]

1828 – see 1820

1835 – see 1820

1839, 22 March: “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.” [p. 75:] “Mann’s *Diary*, March 22, 1839: / ‘*Old Billings once more!*’ / ‘[2<sup>nd</sup> quote-mark sic] A very full meeting of lovers of “sweet sound” was held at Alden’s Hall this evening. A full and efficient orchestra was present and the different societies in the town were well represented. Mr. Calvin Ellis presided this evening by request. About 80 partook of the supper after the sing. A toast offered by Abijah Smith, an old veteran singer, was well received: *Billings Music – half century singers* – may the rising generation hold fast to old times – eat, drink and sing with moderation, temperance and perfection – and each one be at liberty to license himself.’” [MA/Dedham; Austin 1912, pp. 30, 75]

1850, October: [quoting from the “Reverend Dr. [Henry L.] Pohlmann of Albany,” sent to Waldoboro by the Lutheran Synod in October 1850 to survey the situation in the declining Lutheran church there:] “On the following afternoon I addressed the congregation again at the house of Conrad Beyer, the first born among the settlers at Broad Bay, who, although one hundred and one years old, was as brisk and active as a man of fifty; and who according to his wont for more than eighty years, acted as chorister, and led us in a hymn of praise, reading without spectacles the small print of Watt’s [sic] duodecimo Hymn Book, and singing even the highest notes with scarcely any of the tremulousness of age.” [ME/Waldoboro; Stahl 1956, vol. II, p. 40]